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OPENING NIGHT AT POPS 96

KEITH LOCKHART, Conductor

BOSTON POPS ORCHESTRA

WEDNESDAY, MAY 8





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AFTER A WINTER of record-breaking weather, Boston is primed for the arrival of spring and, with it, the return of the Boston Pops Orchestra to Symphony Hall. Last year's Pop season was an overwhelming success, and there is no doubt that Keith Lockhart and the Boston Pops Orchestra will be able to maintain and even surpass that level of achievement. Mr. Lockhart has brought to the planning of his second Boston Pops season the same energy and enthusiasm he brings to the podium, and we, the audience, are the fortunate beneficiaries.

Planning and organizing this evening can be a daunting prospect, but once again the dedicated members of the Boston Symphony Association of Volunteers have worked diligently behind the scenes to bring this gala evening to an appreciative audience. We salute the 1996 Opening Night at Pops committee on another superb job on behalf of the Boston Pops Orchestra.

We extend our thanks also to our corporate sponsor, John Hancock Funds, returning for a second year of involvement with Opening Night at Pops. Their continued support provides the financial underpinning for this event and sets a standard in the business community for corporate support of the arts.

To our Symphony Hall audience this evening, I extend a warm welcome. We are delighted to have you here for the opening of the 111th Boston Pops season, and hope that, like spring, you will return every year.

Nicholas T. Zervas

Nicholas T. Zervas, M.D.
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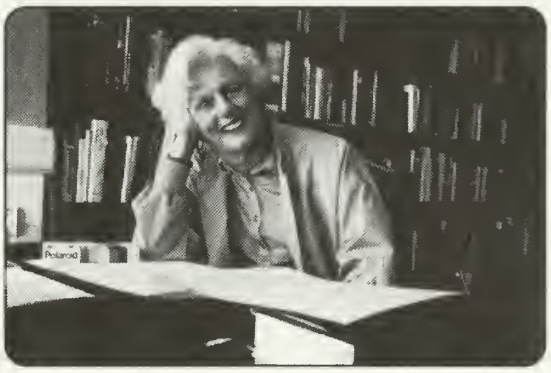
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Complimentary coffee will be available during dinner in Higginson Hall, the Hatch Room, the Cabot-Cahners Room, and from the Pops kitchen. Coffee will be served during both intermissions in the Hatch Room and the Cabot-Cahners Room.

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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

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For further information, please contact Daniel P. Breen, Director of the Boston Symphony Annual Fund, at (617) 638-9251.

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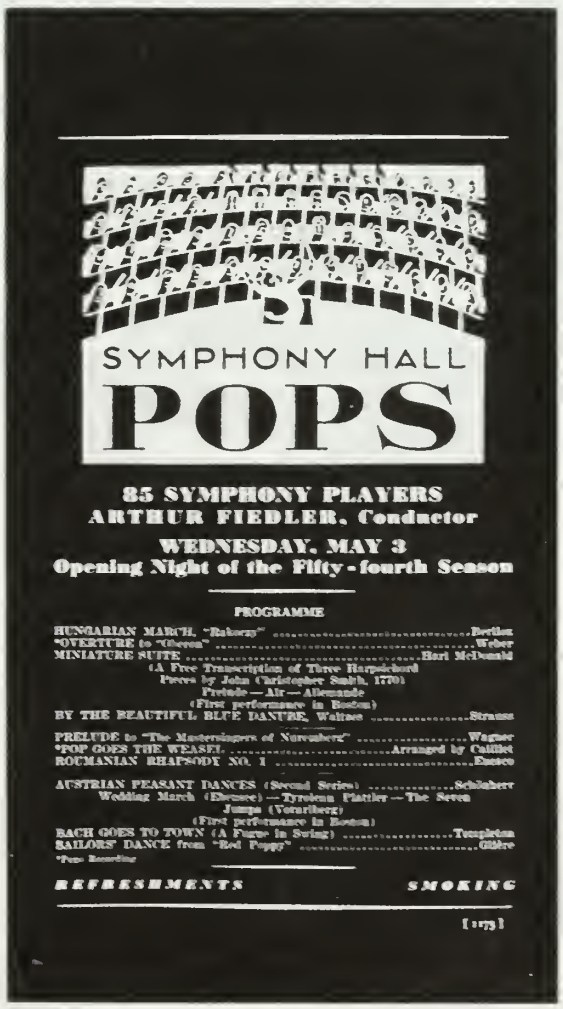
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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-


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POPS

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WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Bart McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

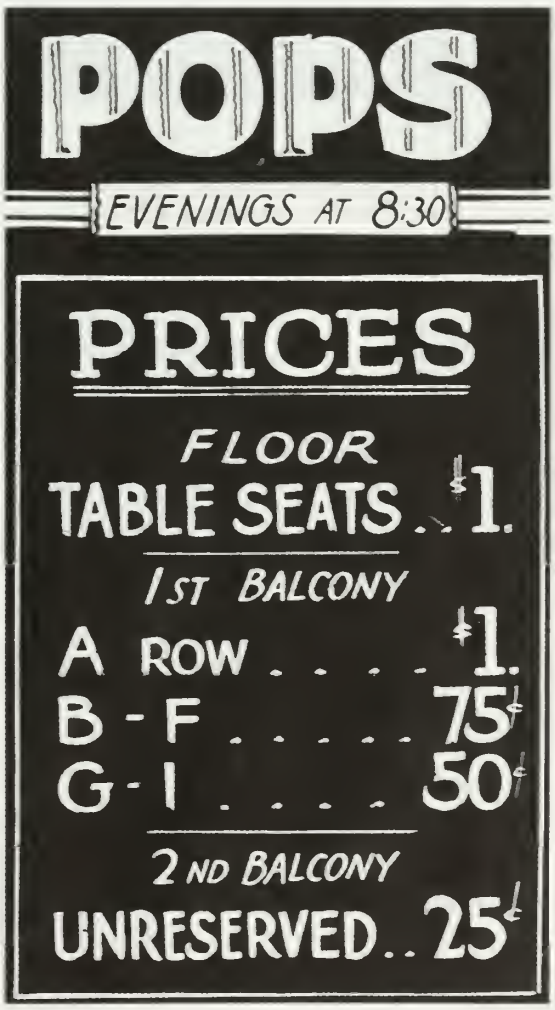
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schlieberr
Wedding March (Ehrentanz) — Tyrolean Flattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Gliere

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erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.

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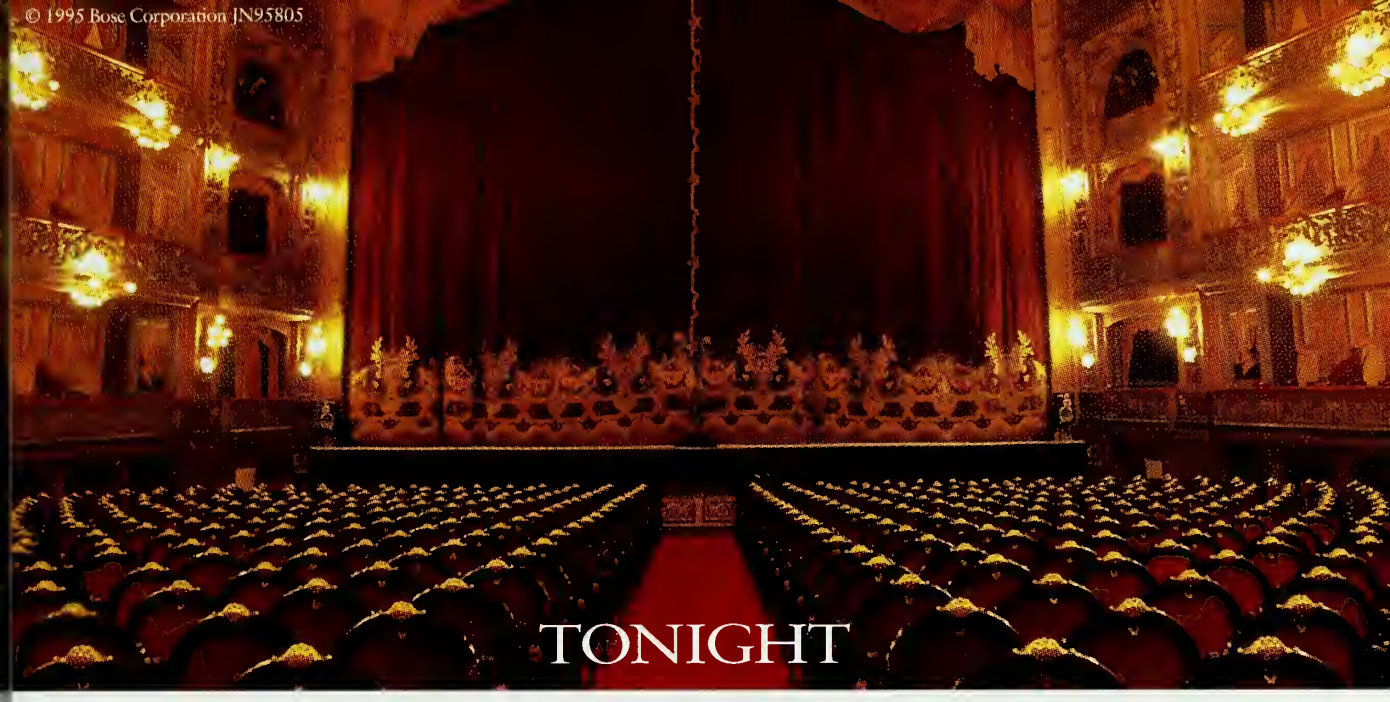
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

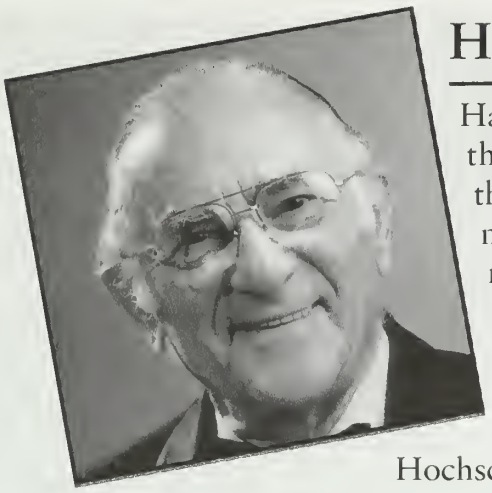
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

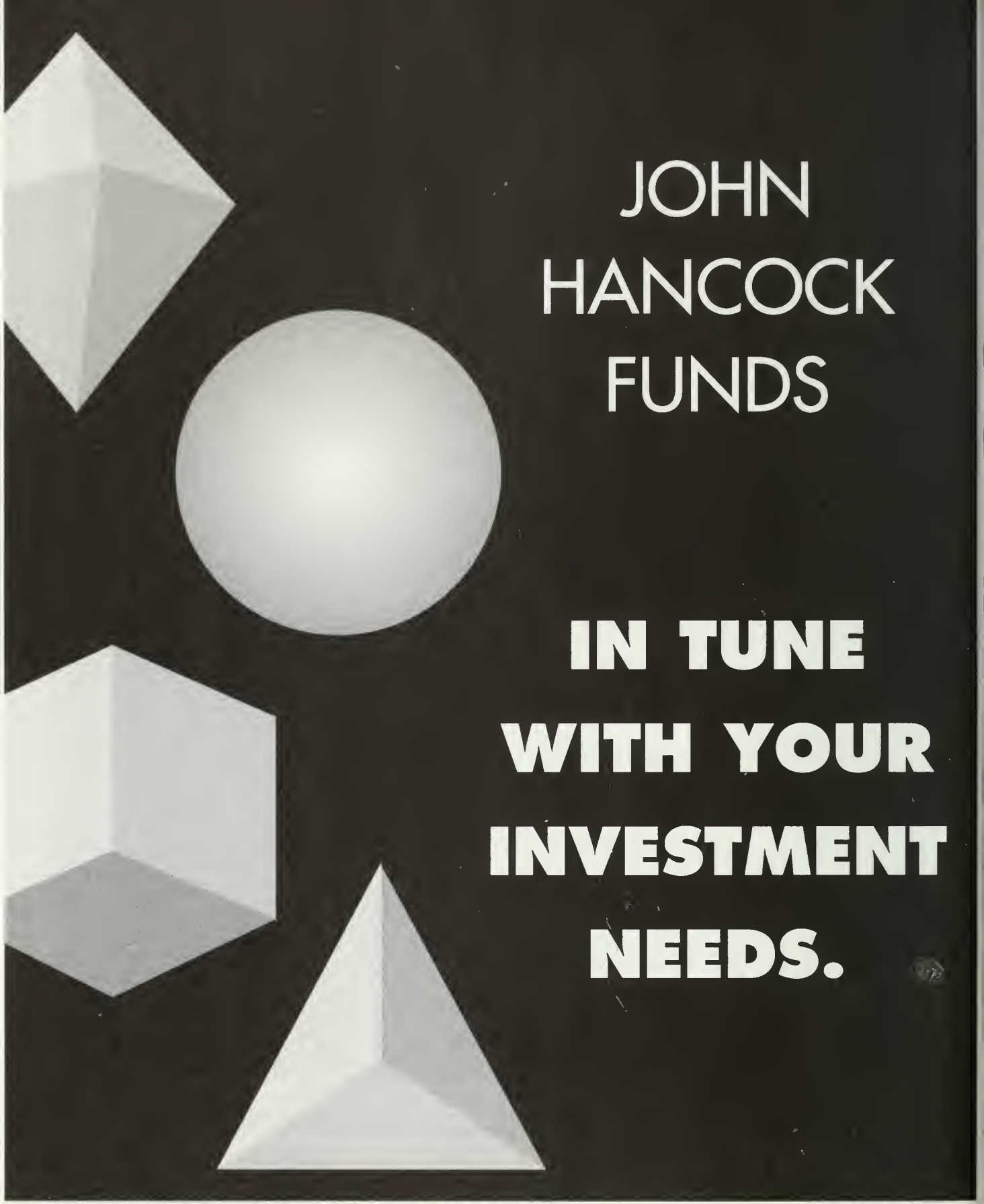
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Fred Buda–drums
Bob Winter–piano

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Marshall Burlingame
William Shisler
Sandra Pearson

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Dance of the Hours, from *La Gioconda*	Ponchielli
The First Day of Spring	Anderson
Finale from Concerto for Orchestra	Bartók

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Overture to a Pops Concert	Mancini

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Finale from *The Fiddle Concerto for Violin and Orchestra*	O'Connor
Amazing Grace	trad.-O'Connor/Meyer
Limerock with Lawrence Wolfe, double bass	trad.-O'Connor/Meyer
Orange Blossom Special	Rouse-Meyer/Wilkinson

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Highway to Kilkenny	arr. Hollenbeck
Magh Seola	arr. Hollenbeck
Hornpipe	trad.-Cherish the Ladies
Green Grow the Rushes, Oh!	arr. Cherish the Ladies
The Otter's Nest	arr. Keene/Hollenbeck
Go, Lassie, Go	arr. Cherish the Ladies
The Cat Rambles to the Child's Saucepan	arr. Hollenbeck

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Post for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

FESTIVE OVERTURE
Dmitri Shostakovich (1906-75)

Shostakovich's career was marked repeatedly by sudden changes of fortune dictated by political currents within the Soviet Union, particularly during the era of Stalin, when he was twice publicly denounced for his music. Yet he remains the greatest Russian composer of this century. The majority of his fifteen symphonies, searing string quartets, various concertos, stage works, and other pieces have long since become established as contemporary classics. The circumstances of Shostakovich's career would seem to allow little opportunity for truly cheerful music, but the *Festive Overture* is surely a piece that falls into that category, with a brilliant display of orchestral effect, melodic vivacity, and rhythmic life. Shostakovich wrote it in the fall of 1954, about a year-and-a-half after the death of Stalin had begun to make possible a loosening of restrictions on artists, and the overture's mood may well reflect that period.

DANCE OF THE HOURS, from *LA GIOCONDA*
Amilcare Ponchielli (1834-86)

Ponchielli is the most significant Italian opera composer between Verdi and Puccini. Of his ten operas, though, only *La Gioconda* still holds the stage, because Ponchielli was too shy and retiring to browbeat his librettists into producing truly effective dramatic plots, as both Verdi and Puccini learned to do. For *La Gioconda* he had the inestimable advantage of working with Arrigo Boito, himself a composer, and the finest of Italian opera librettists (he wrote the text for Verdi's *Otello* and *Falstaff* as well as his own *Mefistofele*, in addition to Ponchielli's opera). The most famous part of the opera is its ballet music, which has been parodied by Walt Disney in *Fantasia* (who can ever forget those hippos, ostriches, and alligators?), but which, nonetheless, remains the only ballet from an Italian opera that regularly gets performances in the concert hall as well.

FINALE from CONCERTO FOR ORCHESTRA
Béla Bartók (1881-1945)

Early in the 1940s, with a world war raging in Europe, Bartók immigrated to the United States, where he had a temporary position doing research on recordings of eastern European folk songs housed at Columbia University. His morale was low both



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because he had begun to have a series of high fevers that the doctors were unable to diagnose (but which turned out to be leukemia) and because it seemed Americans showed little interest in his music. He insisted that he never wanted to compose again. The medical men were unable to do much, yet powerful medicine that spring came not from a doctor, but rather from a conductor—Serge Koussevitzky, who commissioned an orchestral work for the Boston Symphony with a guarantee of a performance.

The result, Bartók's Concerto for Orchestra, was the first score by the composer to become a mainstream favorite, and it has introduced many to his music over the years. It remains among the most famous and highly regarded of all new works to be premiered by the BSO. Koussevitzky hailed the Concerto for Orchestra as the "best orchestra piece of the last 25 years," and demonstrated his confidence in the score by putting it in the BSO program again only three weeks after the premiere performances! Bartók described the music of the finale as being a "life-assertion"; it begins with dance rhythms in a characteristic Bartókian *perpetuo moto* that rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, building up naturally to a splendidly sonorous climax.

Finale from *THE FIDDLE CONCERTO FOR VIOLIN AND ORCHESTRA*
Mark O'Connor (b.1961)

The composer has provided the following:
The Fiddle Concerto for Violin and Orchestra, composed in 1992 and 1993, was commissioned by the Santa Fe Symphony Orchestra, and premiered on September 26, 1993, in Santa Fe, New Mexico. As my first work for symphony orchestra, it bears similarity to other things I've done: my fiddle lands in many different areas, stretching the stylistic boundaries. This concerto describes the ways in which fiddling and classical music meet, celebrating both styles with neither having to compromise. Composed in three movements with a fast-slow-fast design, the piece includes two completely improvised cadenzas in the outer movements...For the main themes [of the third movement] I use the jig, a dance rooted in both fiddling and classical traditions. The second and third movements are connected by the principal theme of each. In the second movement the first melodic phrase contains seven notes in the minor key. The main theme of the third movement in the major key is a lively sister to this phrase, which is more greatly revealed on the third repeat when the two melodies are played at the same time. Now the fiddler is one with the orchestra as this eccentric combination explores new musical ground.

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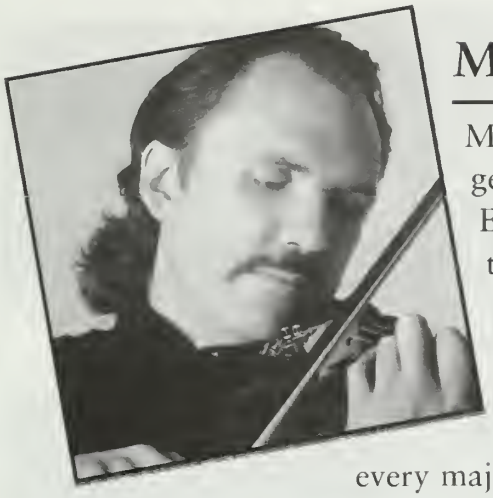
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Mark O'Connor

Mark O'Connor performs in nearly every musical genre—country, jazz, bluegrass, Celtic, and classical. Every year from 1991 through 1995 this fiddler/guitarist/mandolinist was named the Country Music Association's "Musician of the Year." He won his first contest, a classical/flamenco guitar competition at the University of Washington, at the age of ten and, by the time he was in high school, he had won every major fiddle competition in the country and recorded four albums. After graduation he began working with the innovative mandolinist David Grisman and toured with renowned jazz violinist Stephane Grappelli. Credited by many for returning the fiddle to prominence in country music, Mr. O'Connor was much in demand during the 1980s, playing and recording with James Taylor, Chet Atkins, Paul Simon, Willie Nelson, Andreas Vollenweider, Randy Travis, and jazz saxophonist Michael Brecker. In 1990, after appearing on more than 450 recordings in six years, Mr. O'Connor began to concentrate on his own career as a solo artist. He devoted his attention to composing and performing his own music, recording six critically acclaimed albums on the Warner Bros. label. Having won more than 100 awards, he was named to Esquire Magazine's list of outstanding men and women under 40 who are changing America. Mark O'Connor won the 1992 Grammy Award for "Best Country Instrumental Performance" for his album *New Nashville Cats*. He followed this recording with the Grammy-nominated *Heroes* project, a landmark gathering of such diverse violinists as Stephane Grappelli, Jean-Luc Ponty, Pinchas Zukerman, L. Shankar, Johnny Gimble, and Doug Kershaw, among others. Mr. O'Connor has appeared at Carnegie Hall with Isaac Stern, Itzhak Perlman, and Midori, and at the Kennedy Center in a tribute to Roy Acuff. In 1992 he appeared with John Williams and the Boston Pops Orchestra in a performance taped for "Evening at Pops." He has been guest soloist with the Baltimore Symphony and at the Montreaux Jazz Festival in Switzerland and has composed for chamber ensemble, including a string quartet commissioned in 1990 by the Santa Fe Chamber Music Festival. He has performed his *Fiddle Concerto for Violin and Orchestra* with a number of symphony orchestras, including Santa Fe, Nashville, Chicago's Grant Park, Colorado, Salt Lake City, Minneapolis, and Eugene, and at the Cabrillo Festival in California. In 1995 he performed the work at Lincoln Center with Concordia, the acclaimed ensemble conducted by Marin Alsop, with whom he also recorded the work for Warner Bros. A faculty member at the Blair School of Music of Vanderbilt University, Mr. O'Connor is the recipient of a commission grant from *Meet the Composer* for his second violin concerto, to be premiered this month. He recently recorded original works with Nashville double bassist Edgar Meyer and cellist Yo-Yo Ma for release on Sony Classical later this year. Mark O'Connor maintains a busy touring schedule that includes performances of his Fiddle Concerto, pops concerts throughout the country, and solo recitals, in which he performs bluegrass, country, classical, jazz, blues, Appalachian folk songs, and Texas swing on violin, guitar, and mandolin.

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Cherish the Ladies was formed in 1983 after a series of three highly successful concerts, the brainstorm of Dr. Mick Moloney and New York's Ethnic Folk Arts Center. With funding made possible by the National Endowment for the Arts and the New York State Council for the Arts, the concerts featured various women performers from around the country. Cherish the Ladies, made up of first-generation Irish-American musicians, singers, and stepdancers, takes its name from an old Irish jig. Originally, the group was to perform on a single two-week tour in May 1987. Instead, the members have continued to perform and have become the most successful Irish-American musical ensemble in Celtic music, with tours throughout North America, the United Kingdom, and Europe. Named 1994's Entertainment Group of the Year by the Irish Voice Newspaper and Aer Lingus Air Lines, Cherish the Ladies was also Glasgow Royal Concert Hall's International Group of the Year at the Celtic Connections festival in Scotland. They have shared the stage with such noted performers as James Taylor, Joan Baez, the Clancy Brothers, and Tommy Makem. The members of Cherish the Ladies include Joanie Madden (flute and whistles), Mary Coogan (guitar, banjo, mandolin), Mary Rafferty (accordion, flute, whistles), Donna Long (piano, fiddle), Siobhan Egan (fiddle, bodhran), Aoife Clancy (vocals, guitar), Eileen and Donny Golden (dancers), and Liam Harney and Cara Butler (dancers). They are making their Boston Pops debut this evening.

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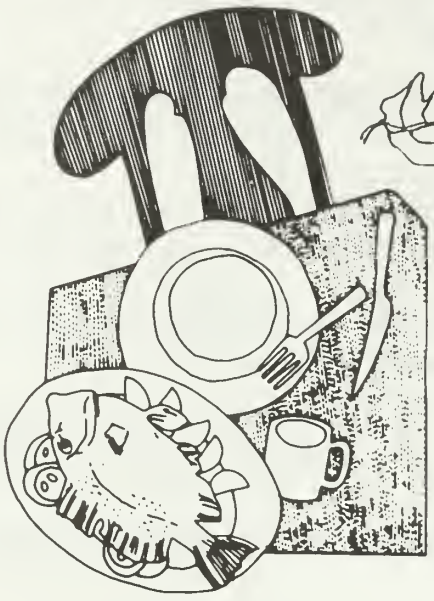
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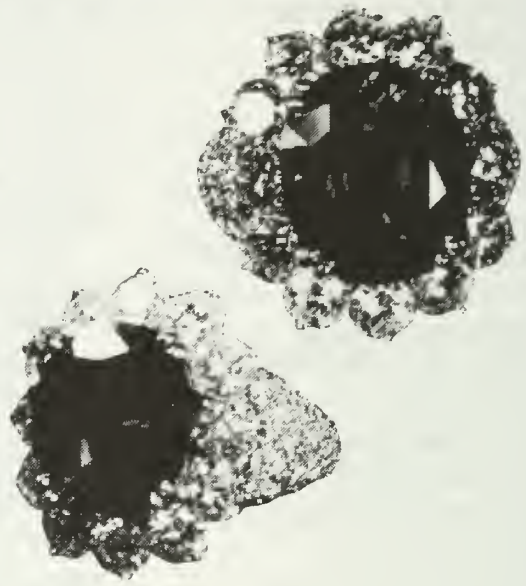
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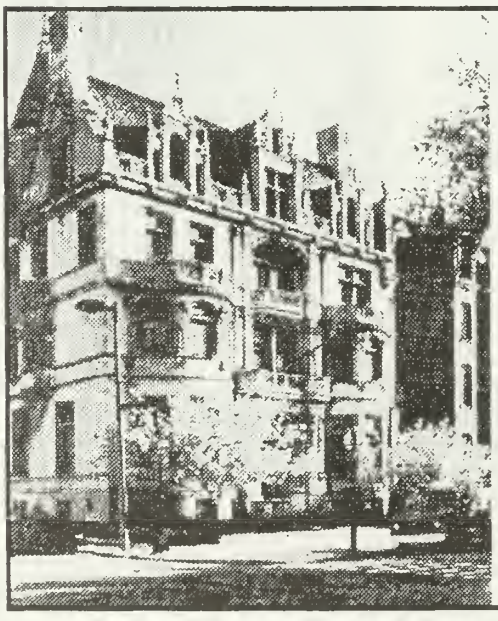


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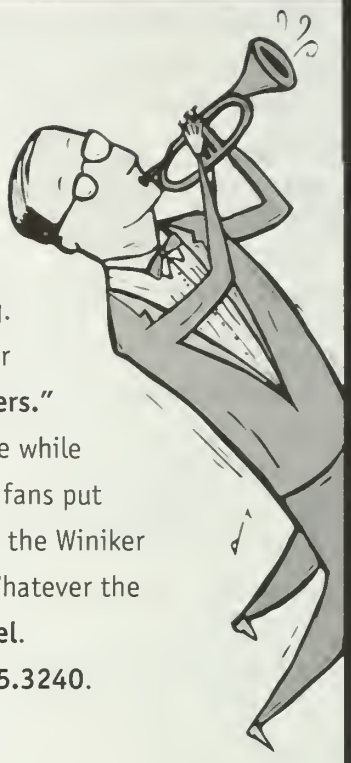
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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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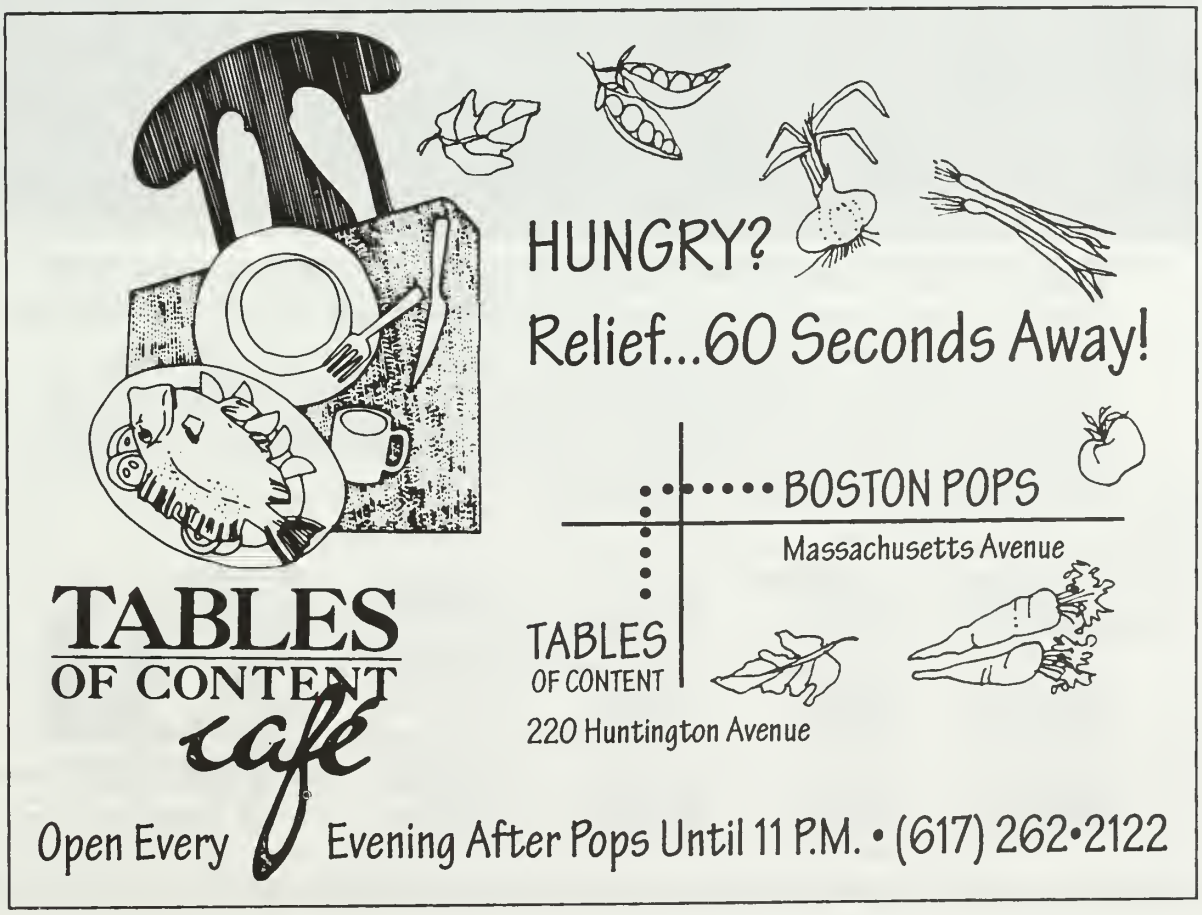
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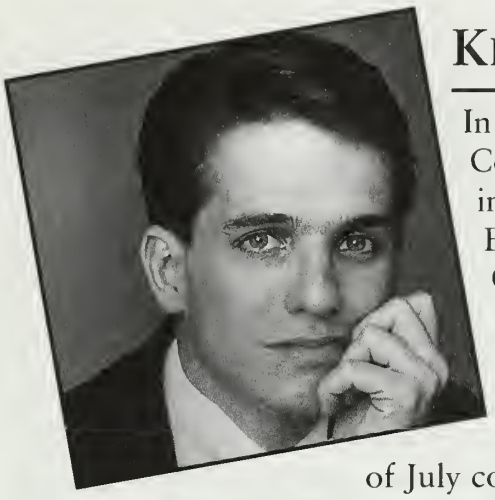
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

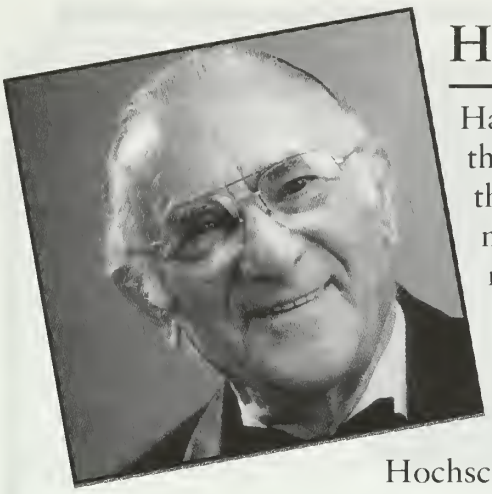
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-


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POPS

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ARTHUR FIEDLER, Conductor

WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Harl McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

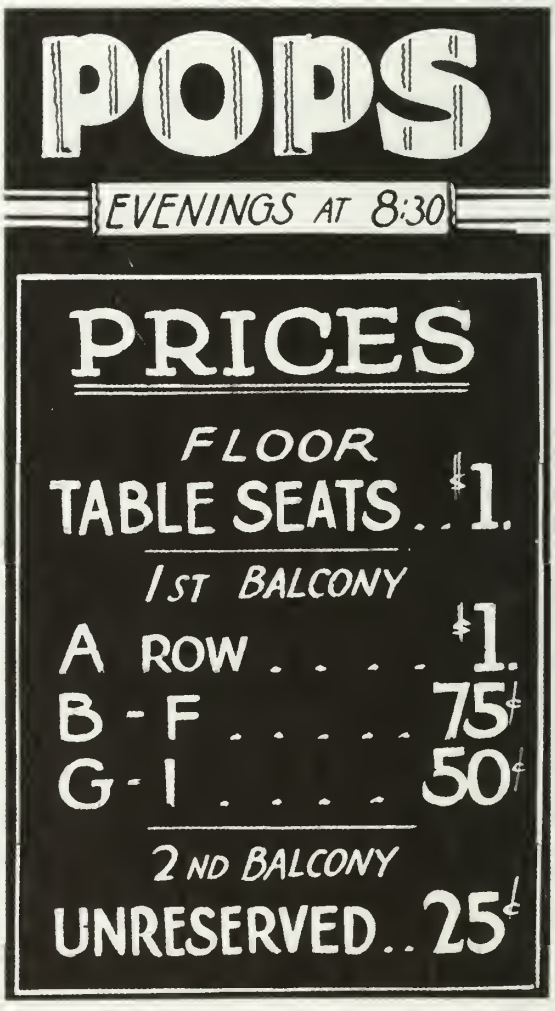
PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schönherr
Wedding March (Ebenese) — Tyrolean Plattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Glière

*Pops Recording

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Pops in the 1930s: high-style Art Deco and low prices

erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harp
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
‡On sabbatical leave
§Substituting, 1996 spring season

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 9, 1996, at 8:00



Festival Overture on *The Star-Spangled Banner*	Buck
Largo from Symphony No. 9 in E minor, *From the New World*	Dvořák
Buckaroo Holiday, from *Rodeo*	Copland

INTERMISSION

French Military March	Saint-Saëns
Concerto No. 1 in A minor for cello and orchestra	Saint-Saëns

Allegro non troppo
Allegretto con moto
Allegro non troppo
JONATHAN MILLER

INTERMISSION

A Tribute to Glenn Miller

In the Mood	Garland-Osser
Sunrise Serenade	Carle-Hayman
A String of Pearls	Gray-Hayman
Song of the Volga Boatmen	trad.-Finnegan/Hayman
Moonlight Serenade	Miller-Hayman
American Patrol	Meacham/Haubrich-Sebesky

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 10, 1996, at 8:00

Festival Overture on *The Star-Spangled Banner*	Buck
Largo from Symphony No. 9 in E minor, *From the New World*	Dvořák
Buckaroo Holiday, from *Rodeo*	Copland
Pavane from *American Symphonette No. 2*	Gould
Arkansas Traveler	Guion-Schmid
Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin

Gotta Dance—Papa, Won't You Dance with Me—
New York, New York—Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

INTERMISSION

Program continues...

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MS. LaBELLE, CHOIR

O Happy Day — Hawkins-Ashey
You Gave Your All — Hawkins-Kilby
MR. HAWKINS, CHOIR

Call Him Up — Grundy-Pringle/Floyd
CHOIR

I Need to Pray — Hawkins-Ashey
MS. LaBELLE, MR. HAWKINS, CHOIR

Somewhere, from *West Side Story* — Bernstein-Roven/Curiale
MS. LaBELLE, CHOIR

Joyful, Joyful (after Beethoven) — arr. Warren/Hollenbeck
DESIREE COLEMAN JACKSON,
DALLAS BRANCH and KEYTERR PAVON, rappers, CHOIR

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday afternoon, May 11, 1996, at 1:00

FAMILY MATINEE

Overture to a Pops Concert	Mancini
Conversations of Beauty and the Beast from *Mother Goose*	Ravel
Main Title from *Beauty and the Beast*	Menken-Custer
Buckaroo Holiday, from *Rodeo*	Copland
The Magic of Walt Disney	arr. Ferguson
When You Wish Upon a Star—Whistle While You Work— Someday My Prince Will Come—Hi-Diddle Dee-Dee— Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah— When You Wish Upon a Star	
Festival Overture on *The Star-Spangled Banner*	Buck

INTERMISSION

The Great Waldo Pepper March	Mancini

Presenting
THE CHENILLE SISTERS
Cheryl Dawdy, Connie Huber, Grace Morand

The Fruit Song	Huber/Morand-Ayers
I'd Like to Visit the Moon	Moss-Ayers
Read to Me	Morand
Down by the Bay	trad.
The Kitchen Percussion Song	Huber/Morand-Ayers
The Big Picture	Huber/Morand-Ayers
When I Was a Dinosaur	Egan/Armer-Ayers
At the Codfish Ball	Mitchell/Pollack-Ayers
The Hokey Pokey	LaPrise-Ayers

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Baldwin Piano

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Striking Federal Townhouse, on prestigious Beacon Hill, contains sixteen rooms in pristine condition and is richly appointed with fine moldings, herringbone patterned oak floors and eleven decorative fireplaces. The magnificent residence includes double parlors, impressive library, private terrace, garage and a four room au-pair suite. **$2,950,000**

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, May 11, 1996, at 8:00

Festive Overture	Shostakovich
Dance of the Hours, from *La Gioconda*	Ponchielli
The First Day of Spring	Anderson
Finale from Concerto for Orchestra	Bartók

INTERMISSION

Presenting
THE CHENILLE SISTERS
Cheryl Dawdy, Connie Huber, Grace Morand

I've Heard That Song Before	Cahn/Styne-Ayers
The Break-Up	Huber-Ayers
At the Codfish Ball	Mitchell/Pollack-Ayers
Harbor Lights	Kennedy/Williams-Ayers
Chocolate	Stribling
Blowin' in the Wind	Dylan-Chenille Sisters
I'm Beginning to See the Light	Ellington/James/Hodges/George-Ayers
Wildbird	Dawdy-Ayers
The *William Tell* Overture	Rossini-Chenille Sisters

INTERMISSION

Overture to a Pops Concert	Mancini

A Tribute to Glenn Miller

In the Mood	Garland-Osser
A String of Pearls	Gray-Hayman
Song of the Volga Boatmen	trad.-Finnegan/Hayman
Moonlight Serenade	Miller-Hayman
American Patrol	Meacham/Haubrich-Sebesky

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Maynard Goldman
Kristina Nilsson
Sandra Kott
Joseph Conte
Alexander Romanul
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Stacey Alden
Jennifer Elowitch
Melissa Howe

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Kay Knudsen
Julie Leven
Rebecca Katsenes
Sarah Roth
Priscilla Hallberg
Gregory Vitale

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright
David Feltner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Joan Esch
Toni Rapier
William Rounds
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Robert Lynam
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Kathleen O'Donnell

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Steven Emery
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
John Manning

Timpani
Everett Beale

Percussion
Fred Buda
Neil Grover
Patrick Hollenbeck
Richard Flanagan

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Bass
Mark Henry

Librarians
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, May 12, 1996, at 7:30

RONALD FELDMAN conducting
POPS IN LOVE

Morning, Noon, and Night in Vienna	Suppé
Venus, from *The Planets*	Holst
Wine, Women and Song	Strauss
Excerpts from *A Midsummer Night's Dream* Scherzo—Wedding March	Mendelssohn

INTERMISSION

Introduction and Rondo capriccioso	Saint-Saëns
Meditiation from *Thaïs*	Massenet
Zigeunerweisen	Sarasate

ARTURO DELMONI, violin

INTERMISSION

Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin
Dancing with Fred Astaire Top Hat, White Tie and Tails—I Won't Dance— Dancing In the Dark—The Continental—Change Partners— The Carioca	arr. Ramin
Love Is Sweeping the Country, from *Of Thee I Sing*	Gershwin-Ramin

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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Become a Friend of the Boston Pops

America's beloved orchestra depends upon your contributions for its continuing success.

Friends Membership
Contribute $50 and receive a Friend's membership card entitling you to a 10% discount at the Symphony Shop, priority notice about Opening Night at Pops 1997, a schedule of "Evening at Pops" broadcast dates, an invitation to the Annual Friends' Business Meeting and closed rehearsal, and the BSO's informative newsletter.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

FESTIVAL OVERTURE ON *THE STAR-SPANGLED BANNER*

Dudley Buck (1839-1909)

Those who remember him at all today think of Dudley Buck primarily as a composer of music for the organ and the church choir and, certainly, he contributed a great deal to those repertories. But he also composed orchestral and chamber works as well as a number of works for the stage. He was the composer selected by the U.S. Centennial Commission, at the time of the nation's centennial in 1876, to write the official composition celebrating the hundred years after the Declaration of Independence. A few years later he decided to use *The Star-Spangled Banner*, which was then a popular patriotic song (it did not become the national anthem until 1931) as the basis of an extended symphonic movement.

LARGO, from SYMPHONY NO. 9 in E minor (*From the New World)*

Antonín Dvořák (1841-1904)

Dvořák's Symphony No. 9, his most popular, is quite literally "From the New World"; the composer was living in New York as the director of the National Conservatory of Music when he wrote it in 1893. Before the work was premiered the composer was quoted in many newpaper interviews as having claimed that he had used the music of Native Americans and African-Americans as the basis for his musical ideas, and as recommending that native-born composers do the same in order to write a truly "American" music. Even though one might hear what seem to be characteristic "American" elements in the symphony, there is virtually nothing that couldn't already be found in Dvořák's earlier symphonies as well. Still, we now know that part of the symphony (the last two movements) drew upon material that he had conceived for use in an opera based on Longfellow's *Song of Hiawatha* (the opera was never written), and the Largo was claimed to have been based on "songs from the southern plantations"—though the composer himself never made this claim. Many people, however, have heard the words "Goin' home" sung to this tune and have come to believe that it was a spiritual that Dvořák had borrowed. The truth is the other way around. The words were added to the melody in 1922 by the Boston-based writer on music William Arms Fisher.

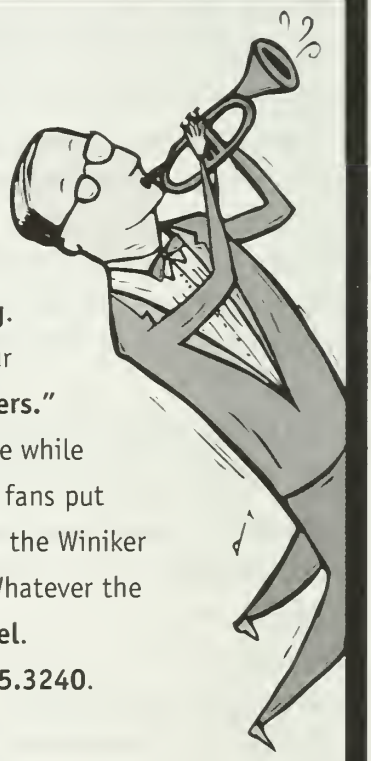
RODEO
Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

CELLO CONCERTO NO. 1 IN A MINOR, OPUS 33
Camille Saint-Saëns (1835-1921)

Saint-Saëns had already composed three piano concertos and two violin concertos when he wrote the Cello Concerto No. 1 in 1872. In general these early works were relatively light in character with rather frivolous finales. The Cello Concerto is altogether more serious. The opening movement is unusually passionate in character and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the besetting problem of cello concertos: how to let the relatively low-pitched solo instru-

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ment project through the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when the soloist is not playing. Saint-Saëns makes imaginative use of thematic transformations, building much of his work from motives heard in the opening bars.

PAVANE from *AMERICAN SYMPHONETTE NO. 2*
Morton Gould (1913-96)

One of the most prolific and wide-ranging of American composers, Morton Gould created everything from serious concert and ballet scores to colorful and popular arrangements of American patriotic tunes. He wrote the American Symphonette No. 2 for a radio series that he was conducting in the mid-1930s. "That was a time," he says, "when we used words like dinette and kitchenette, and since this was a little symphony, I called it a symphonette." The second movement, Pavane, is one of the most famous tunes that Gould ever composed, a jazzy theme for muted trumpet that converts the processional quality of the Renaissance dance known as the pavane into a purely American sound.

GOTTA DANCE, A Tribute to Jerome Robbins
arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side Story*—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from eight of these shows, arranged by Sid Ramin, who was himself involved in the orchestration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum.*

CONVERSATIONS OF BEAUTY AND THE BEAST, from *MOTHER GOOSE*
Maurice Ravel (1875-1937)

As an adult Ravel could and did penetrate the world of childhood as few composers before or since. It may be that this empathy came through a shared passion for toys–especially the mechanical kind—or simply because Ravel, who was always painfully sensitive about his small stature, felt more comfortable with persons still smaller than himself. His empathy for a child's point of view is especially apparent in his charming opera *L'Enfant et les sortilèges*, which deals with the experience of a naughty child whose long-mistreated toys come to life to teach him a lesson. Ravel's sensitivity is also revealed in his response to a series of illustrations of French fairy tales that he used as the basis of a suite of simple and charming four-hand piano pieces call *Ma Mére l'oye* (*Mother Goose*) designed as a gift for the children of two of his friends. He later orchestrated it as a ballet. *Conversations of Beauty and the Beast*, inspired by Charles Perrault's familiar story, has generally been regarded as the



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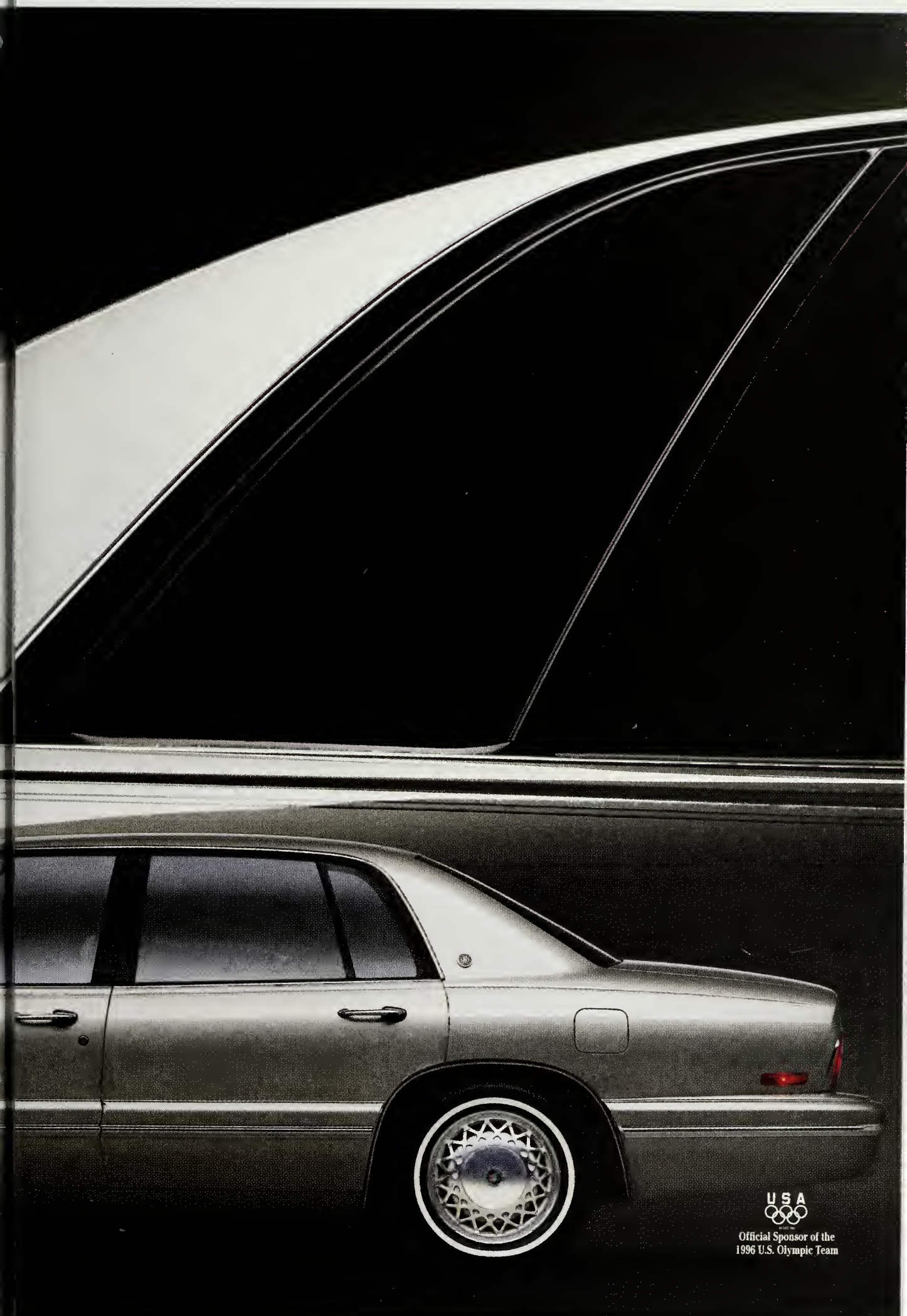
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favorite movement of the suite, if only because of the unchanging popularity of the fairy tale. Beauty has a graceful waltz, to which the Beast contributes some inevitable growling.

BEAUTY AND THE BEAST
Alan Menken (b.1949)

Back in the 1930s, the Walt Disney Studio turned out *Snow White*, a full-fledged "book musical" with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out a string of animated musicals that sustain the tradition at the highest level. *Beauty and the Beast*, with a score by Alan Menken and Howard Ashman, has even been transformed into a Broadway show! The award-winning score moves the story along with melody and rhyme, harmony and wit.

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FESTIVE OVERTURE
Dmitri Shostakovich (1906-75)

Shostakovich's career was marked repeatedly by sudden changes of fortune dictated by political currents within the Soviet Union, particularly during the era of Stalin, when he was twice publicly denounced for his music. Yet he remains the greatest Russian composer of this century. The majority of his fifteen symphonies, searing string quartets, various concertos, stage works, and other pieces have long since become established as contemporary classics. The circumstances of Shostakovich's career would seem to allow little opportunity for truly cheerful music, but the *Festive Overture* is surely a piece that falls into that category, with a brilliant display of orchestral effect, melodic vivacity, and rhythmic life. Shostakovich wrote it in the fall of 1954, about a year-and-a-half after the death of Stalin had begun to make possible a loosening of restrictions on artists, and the overture's mood may well reflect that period.

DANCE OF THE HOURS, from *LA GIOCONDA*
Amilcare Ponchielli (1834-86)

Ponchielli is the most significant Italian opera composer between Verdi and Puccini. Of his ten operas, though, only *La Gioconda* still holds the stage, because Ponchielli was too shy and retiring to browbeat his librettists into producing truly effective dramatic plots, as both Verdi and Puccini learned to do. For *La Gioconda* he had the inestimable advantage of working with Arrigo Boito, himself a composer, and the finest of Italian opera librettists (he wrote the text for Verdi's *Otello* and *Falstaff* as well as his own *Mefistofele*, in addition to Ponchielli's opera). The most famous part of the opera is its ballet music, which has been parodied by Walt Disney in *Fantasia* (who can ever forget those hippos, ostriches, and alligators?), but which, nonetheless, remains the only ballet from an Italian opera that regularly gets performances in the concert hall as well.

FINALE from CONCERTO FOR ORCHESTRA
Béla Bartók (1881-1945)

Early in the 1940s, with a world war raging in Europe, Bartók immigrated to the United States, where he had a temporary position doing research on recordings of eastern European folk songs housed at Columbia University. His morale was low both because he had begun to have a series of high fevers that the doctors were unable to diagnose (but which turned out to be leukemia) and because it seemed Americans showed little interest in his music. He insisted that he never wanted to compose again. The medical men were unable to do much, yet powerful medicine that spring came not from a doctor, but rather from a conductor—Serge Koussevitzky, who commissioned an orchestral work for the Boston Symphony with a guarantee of a performance.

The result, Bartók's Concerto for Orchestra, was the first score by the composer to become a mainstream favorite, and it has introduced many to his music over the years. It remains among the most famous and highly regarded of all new works to be premiered by the BSO. Koussevitzky hailed the Concerto for Orchestra as the "best orchestra piece of the last 25 years," and demonstrated his confidence in the score by

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putting it in the BSO program again only three weeks after the premiere performances! Bartók described the music of the finale as being a "life-assertion"; it begins with dance rhythms in a characteristic Bartókian *perpetuo moto* that rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, building up naturally to a splendidly sonorous climax.

OVERTURE to *MORNING, NOON, AND NIGHT IN VIENNA*
Franz von Suppé (1819-95)

Franz von Suppé composed music that we all know, even if we can't put a name to it. Many of his overtures were rifled for use by arrangers of music for the silent films, and they showed up long after in the soundtracks of animated cartoons. Suppé was active all his life in the light musical theater. By the age of twenty-one, he had already found his métier. For the next fifty-five years he turned out an astonishing stream of works, nearly 250 scores for plays, farces, and operettas. *Morning, Noon, and Night in Vienna* is one of eight short-lived plays for which Suppé wrote music in 1844; the play is long gone, but the overture remains popular. It shows early on the composer's love of the solo cello; for the most part it is built of vigorous march and *galop* themes.

VENUS, from *THE PLANETS*, Opus 32
Gustav Holst (1874-1934)

Astrology, and the casting of horoscopes for his friends, was a "pet vice" of Gustav Holst. His orchestral suite *The Planets*, composed between 1914 and 1916, was inspired by the "astrological significance of the planets" and not necessarily by the classical deities after whom they are named. Holst insisted that there was no program music in them, no tale to tell. The subtitle of each section is intended to provide a key to the mood of each.

EXCERPTS from *A MIDSUMMER NIGHT'S DREAM*
Felix Mendelssohn (1809-47)

As a boy of seventeen, Felix Mendelssohn was entranced by Shakespeare's *A Midsummer Night's Dream*, which he read with his sister Fanny (herself a talented composer). Almost at once he composed a brilliant overture for the play for two pianos, so that he and Fanny could play it for their own pleasure and that of others in the cultivated family circle. Seventeen years later he composed incidental music for the entire play, drawing upon thematic material already conceived for the overture, expanding it into separate numbers, and adding much more. The resulting music is Mendelssohn's most popular work, and rightly so, for the wonderfully imaginative way that he combined all the levels of the drama—Oberon and Titania, with their elves and sprites, the aristocratic Athenians, and the comic rustics—in music of extraordinary freshness and color.

INTRODUCTION AND RONDO CAPRICCIOSO, Opus 28
Camille Saint-Saëns (1835-1921)

Saint-Saëns composed the Introduction and Rondo capriccioso in 1863, when he was not yet thirty. It attained an early and lasting success as a vehicle for violinists. The nineteenth century was filled with examples of compositions made difficult simply for the sake of difficulty. A few of these offer, in addition, an imaginative sense of color

that moves beyond virtuosity for its own sake to new expressive possibilities. Saint-Saëns highlights the solo violin from beginning to end in writing of fantastic virtuosity employing the idiomatic Spanish rhythms so beloved of French Romantic composers.

MEDITATION from *THAÏS*
Jules Massenet (1842-1912)

Massenet's opera *Thaïs* is an adaptation of the tongue-in-cheek novel of the same name by Anatole France. The title character is a dancer and shameless courtesan in fourth-century Alexandria; the pious Athanaël devotes himself to bringing about her conversion to a purer life–only to find that, when he succeeds, he regrets having done so. Massenet treats the subject a great deal more solemnly than the novelist, though. Far and away the most popular excerpt from the opera is the symphonic intermezzo known as the "Meditation"; its sustained violin solo has long been a favorite way for string players to demonstrate their legato technique, and audiences have welcomed it.

MAMMA MARIA

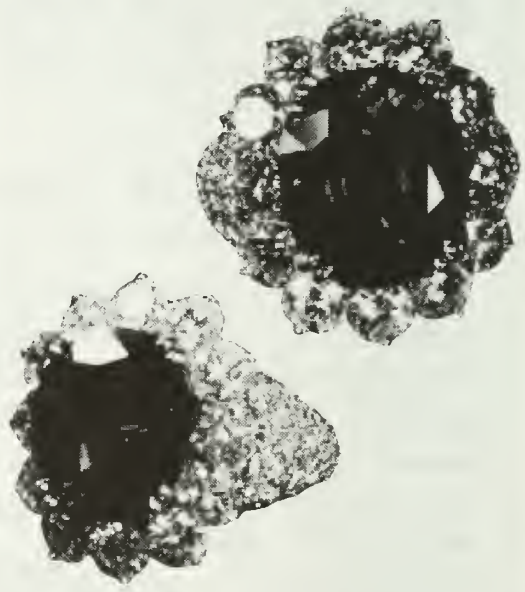
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ZIGEUNERWEISEN, Opus 20
Pablo De Sarasate (1844-1908)

At the beginning of the first act finale of Emmerich Kálmán's wonderful 1924 operetta *Countess Maritza*, the hero, who seems to have lost all possibility of gaining the countess's love, cries out, "*Komm, Zigan! Spiel mir was vor!*" ("Come, gypsies! Play something for me!") And sure enough, a band of gypsy musicians obligingly appears to launch into one of the show's hit tunes, guaranteed to drive away the hero's despair.

If we could credit the make-believe world of Kálmán's operettas, Hungary was filled with gypsies of the rarest musical talent, who could always be counted on for a sweetly rhythmic melody, tinged with sadness at first, but then turning paprika-fiery in a brilliant burst of decoration and energy, so that the listener could not but forget his cares. Yet Kálmán was only the last of a long line of composers who played on the image of the musical gypsy (the last on the international scene, anyway; this music can still be heard at almost any café in Budapest!). Strictly speaking, there is no international style of gypsy music, but in the nineteenth century the musical activity of gypsies in Hungary led everyone to equate "Hungarian music" with "gypsy music," an idea that was spread across the musical world by the Hungarian rhapsodies of Franz Liszt, then taken up by Brahms and other "serious" composers before becoming part and parcel of the operetta from Johann Strauss (*The Gypsy Baron*) to Léhar and Kálmán—and even to America in Victor Herbert's *The Fortune Teller*, which contains a number—"Romany Life"—that can match anything found in the Viennese operetta.

So "gypsy music" was widespread and popular as a kind of accessible exoticism. And when a composer like Ravel created music of the greatest flash and brilliance for a virtuoso of the highest caliber or a superstar performer like Sarasate wanted to write a piece to show off his technique, it cannot be a surprise that they chose to write at least once in a style that favored such virtuosity from the outset, with a constant tendency to increasing speed and elaborating the melodies.

Pablo de Sarasate was one of the greatest violinists of the nineteenth century, a musician who received the dedications of an astonishing number of virtuoso showpieces, many of which still remain in the repertory—among them Bruch's Second Concerto and *Scottish Fantasy*, Saint-Saëns's First and Third Concertos and the *Introduction and Rondo capriccioso*, Lalo's *Symphonie espagnole*, Joachim's Variations for violin and orchestra, and Wieniawski's Second Concerto.

Though not himself a great composer of original material, Sarasate could rework other compositions (such as Bizet's *Carmen* or a collection of gypsy melodies) into an effective concert piece displaying his extraordinary technique. The selection of gypsy melodies for his most famous piece, *Zigeunerweisen* ("Gypsy Airs"), published in 1878, reveals a canny awareness of overall musical effect, and Sarasate's ability to show off the soloist in various guises through the changes of mood and tempo resulted in a virtuoso showpiece that remains indispensable.

—Steven Ledbetter



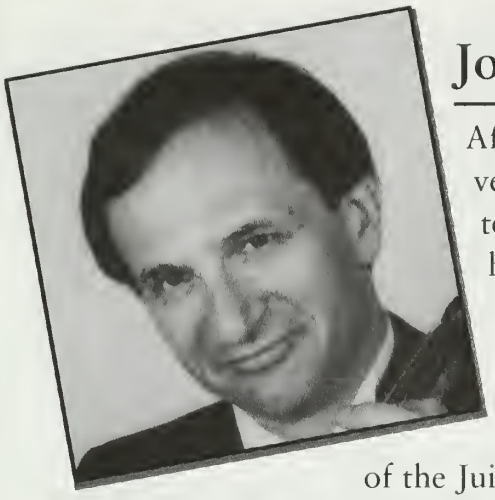
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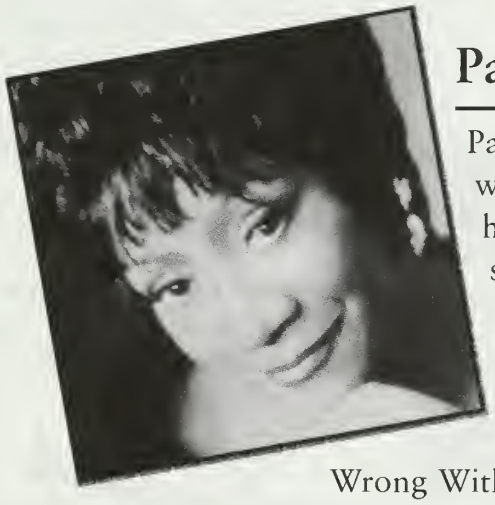
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Jonathan Miller

After attending Pablo Casals' master class at the University of California at Berkeley, Jonathan Miller chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. Mr. Miller has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists Ensemble, which is now in its sixteenth season. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress. His most recent appearances as soloist with the Boston Pops Orchestra were in June 1989, under the direction of John Williams.



Patti LaBelle

Patti LaBelle has been a singing star since the 1960s with Patti LaBelle and the Bluebells; in the '70s she headed the all-female band LaBelle; and since the '80s she has been a dominant solo artist. Her 1993 album *Patti LaBelle LIVE!* earned her a Grammy nomination (her eighth) for the single "All Right Now." On the album *Rhythm, Country & Blues,* she was featured with Travis Tritt in "When Something Is Wrong With My Baby," and appeared with him and the album's other artists in a PBS special. Ms. LaBelle won an American Music Award for Favorite R&B Female Artist and a Grammy for her hit album *Burnin'.* Her "Gems" concert tour across the United States and Canada was a huge success, as was her 1993 "Still Patti" tour, now available on video. She recently participated in a 40th birthday salute to Oprah Winfrey, performed for President and Mrs. Clinton in a televised Christmas concert, and sang in the Disney Channel's "For the Children" concert to benefit the Pediatric AIDS Foundation. Ms. LaBelle has starred in her own television series, *Out All Night*, and had a recurring role in *A Different World,* both on NBC, and made a critically acclaimed PBS special *Going Home to Gospel with Patti LaBelle.* In 1993 she was honored with a star on Hollywood's "Walk of Fame." Among her many charitable activities is serving as spokeswoman for the National Cancer Institute to alert women to the importance of early breast cancer detection.

Among Patti LaBelle's hits are "Down the Aisle" and "Danny Boy" with the Bluebells, "Lady Marmalade" and "The Revolution Will Not Be Televised" with LaBelle, and solo hits such as "The Right Kinda Lover," "Come As You Are," "New Attitude,"

"Stir It Up," "On My Own" (with Michael McDonald), and "Somebody Loves Your Baby." Born May 24, 1944 in Philadelphia, she sang in the Beulah Baptist Church Choir and as a teenager, sang with the Ordettes before forming Patti LaBelle and the Bluebells with Nona Hendrix and Sarah Dash in 1961. They had a string of hits, and at the end of the decade underwent a stylistic transformation into LaBelle. The group collaborated with Laura Nyro on her landmark album, *It's Gonna Take a Miracle*, and recorded several albums of their own, including *Nightbirds*, which contained the smash hit "Lady Marmalade." The group disbanded amicably in 1976 (but did reunite in 1995 for the single on the *To Wong Foo...* soundtrack). Ms. Labelle took a brief hiatus before embarking on a solo career that has included albums, tours, television specials, and a starring role in Vinette Carroll's *Your Arms Too Short to Box with God*, which earned her critical praise and a Broadway engagement. Her 1985 debut album for MCA Records, *Winner in You*, went platinum. Highlights of recent years include performances at Live Aid, at the 1995 and 1996 Soul Train Music Awards, in Superbowl XXIX's half-time show, and in the NBC special "Motown Salutes the Apollo." In addition she has made several feature films, and in the spring of 1995 opened Chez LaBelle, a cabaret venue for undiscovered talent, in Philadelphia. Among her numerous awards are Philadelphia's Key to the City, a medal from the Congressional Black Caucus, a Cable ACE Award, the B'nai B'rith Creative Achievement Award, and the Martin Luther King Lifetime Achievement Award. Last fall Patti LaBelle performed with Keith Lockhart and members of the Boston Pops at the opening of the FleetCenter in Boston.

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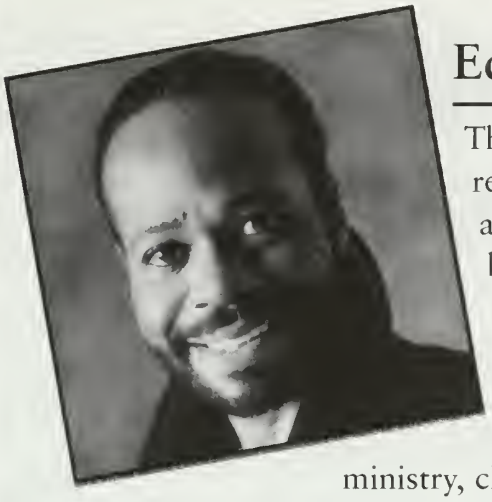
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Edwin Hawkins

The versatile, multiple Grammy winner Edwin Hawkins remains in the forefront of gospel music, continually attracting new audiences. Mr. Hawkins recorded the biggest gospel hit of all time ("O Happy Day," in 1969) and founded the Edwin Hawkins Gospel Music and Arts Seminar, now in its fourteenth year. The seminar is an annual musical convention featuring classes (in songwriting, keyboards, gospel music ministry, choir decorum, fashion design, dance drama, vocal technique, the business of music, and communications) and culminating in a mass choir concert. Bellmark Records recently released *All Things Are Possible*, featuring the Edwin Hawkins Gospel Choir Music and Arts Seminar and produced by Mr. Hawkins. Recorded live in Toledo, Ohio, the recording showcases undiscovered talent from all across the nation.

Edwin Hawkins grew up in a musical family headed by his parents Mamie and Dan Lee, sang in youth choirs, and accompanied performances at school. At the age of seven Edwin took over full-time playing duties for the family group and by sixteen he was also singing at other churches and on a weekly radio broadcast. The family made its first recording in 1957. In 1967, with the help of Betty Watson, Mr. Hawkins started the Northern California State Youth Choir, which recorded an album in late 1968. A song on the album, "O Happy Day," attracted considerable interest. Thanks to a national promotional campaign, unusual for gospel music in those days, the song crossed over the to R&B charts and ultimately found its way to the pop charts. The recording sold seven million copies and represented a pioneering effort in what would later be called Contemporary Gospel. In 1970 Edwin Hawkins won a Grammy for "O Happy Day." Nominated for ten Grammy Awards over the years, he has also won for "Every Man Wants to Be Free," "Wonderful," and "If You Love Me." Among his most recent projects are "Kings and Kingdoms," released in May 1994, and "Joyful Christmas," released later that year. Edwin Hawkins also records with the Hawkins Family, directed by his brother Walter.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. For that first performance, guest conductor Isaiah Jackson led the Boston Pops Esplanade Orchestra, the choir, and several soloists. Alvin Parris, III, arranged much of the music performed that evening and prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Mr. Floyd returned to Symphony Hall in 1995 for another successful "Gospel Night," and this year will share the podium with Keith Lockhart for "Gospel Night" performances at Symphony

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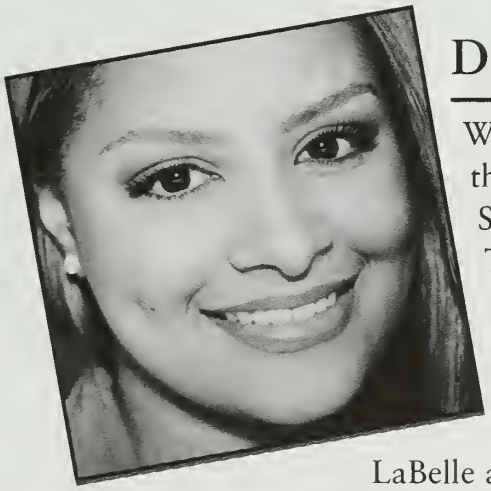
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Hall and on the Esplanade. This season the choir also joins Patti LaBelle and Edwin Hawkins for two concerts featuring inspirational music; the May 13th performance will be taped for the PBS series "Evening at Pops."

As the popularity of "Gospel Night" has grown, so have the choir affiliations, which now number more than forty-five. Among these churches and organizations are: All Saint's Episcopal; Bethel AME; Boston Orchestra & Chorale; Boston Urban Fellowship; Charles Street AME; Christian Teaching Worship Center; Concord Baptist Church; Ebenezer Baptist Church; Eliot Congregational Church; Emmanuel Baptist Church; Ephese Church; Faith Fellowship Ministries; First Holiness, Cambridge; Grant AME Church; Greater Faith Temple; Holy Mount Zion Church; Holy Tabernacle Church; Holy Temple Church; House of Prayer #5; Messiah Baptist Church; Morningstar Baptist Church; Myrtle Baptist Church; New Covenant Church; New Testament House of Worship; People's Baptist Church; Revival Time; Roxbury Presbyterian Church; Ruggles Baptist; St. Anna's; St. Bartholomew's; St. John Baptist Church; St. Paul AME; St. Paul's, Cambridge; St. Paul's Cathedral; St. Paul's, Wellesley; Salvation Army; Soul Saving Station; Southern Baptist Church; Trinity Church; Twelfth Baptist Church; Union Baptist Church; Union United Methodist Church; United Baptist Church; United Methodist Church; and Wellesley Park Assembly of God. Special thanks go to Dennis Slaughter and Norris Welch for their invaluable assistance in organizing this year's events.



Desiree Coleman Jackson

While growing up, Desiree Coleman Jackson sang in the church choir; she studied at New York's High School of the Performing Arts and the Black Spectrum Theater. During those years, she also won the Miss Teenage Universe Pageant. Ms. Coleman Jackson originated the role of Doris Winter in the off-Broadway show *Mama I Want to Sing*. Besides earning critical acclaim, she gained a mentor in Patti LaBelle and soon attracted the attention of Motown Records, which released her first album, *Desiree Coleman*. Following the album release, she toured with Patti LaBelle and appeared on many television shows including the *Motown Christmas Special, Soul Train Awards Show*, and *The Arsenio Hall Show*. Now married to NBA star Mark Jackson, Desiree Coleman Jackson expects to release an album, her first in several years, on Bellmark Records later this year. She is performing with the Boston Pops Orchestra for the first time.

Dallas Branch and Keyterr Pavon

Rappers Dallas Branch and Keyterr Pavon are both seventeen-year-old juniors at Brookline High School who are committed to conveying a clear and positive message through rap music. Their demo, entitled *Fallen Angels*, will be released in the fall of 1996.

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The Chenille Sisters

The Chenille Sisters are Cheryl Dawdy, Connie Huber, and Grace Morand, who first sang on stage together in Ann Arbor, Michigan, in 1985. Four years later, they each gave up their "regular" jobs to concentrate on their musical careers. Cheryl, who worked as a library assistant, began in music as a "folkie," writing ballads and performing in coffee houses. Connie, a former speech therapist, sang with rock and country-western bands and also plays guitar and drums. Grace, who was a hairdresser, has studied opera and performed in musicals. They choose their name as a spoof on other groups such as the Chiffons, the Nylons, and the Four Satins. The Chenilles present a variety of performances, including a kids' show of classic and original children's songs, a swing through the '20s, '30s, and '40s in collaboration with James Dapogny's Chicago Jazz Band, and concerts with symphony orchestras. They have made eight recordings, all on the Red House Records label, including *The Chenille Sisters*, *1,2,3 for Kids* (winner of the 1990 Parents' Choice Gold Award and honored by the National Association of Independent Record Distributors), *The Big Picture and Other Songs* (another recording for children, also honored by the NAIRD), *Whatcha Gonna Swing Tonight?* (with James Dapogny's Chicago Jazz Band), and *Haute Chenilles*. Their radio book review for kids, *Read to Me*, is carried nationally on more than forty public radio stations, and their acclaimed PBS special *Makin' Rhythm* aired nationally in March 1995. Other radio credits include National Public Radio's *All Things Considered*, *Riders in the Sky*, and several guest appearances on Garrison Keillor's *A Prairie Home Companion* and *American Radio Company*. On television they have been guests on ABC's *The Home Show*, CBS's *Nightwatch*, and on PBS's *Lonesome Pine Specials*. The Chenille Sisters' music is frequently featured on such popular children's radio programs as *Radio Aahs*, *Pickleberry Pie*, and *Kid Waves*. They are performing for the first time with the Boston Pops Orchestra.



Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were

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awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



Arturo Delmoni

Born to Italian parents living in New York, Arturo Delmoni received his first violin lessons at age four and soon came to the attention of Dorothy DeLay at the Juilliard School. His public career had already begun with recitals and a network television appearance when he was admitted to Juilliard as a Naumburg scholarship student. He continued his studies with Miss DeLay, Ivan Galamian, Josef Gingold, Jascha Heifetz, and Nathan Milstein. Mr. Delmoni took honors in the Dealey, Flagler, Viña del Mar, Kennedy-Rockefeller, and Leventritt competitions. Among his acclaimed recordings are *Songs My Mother Taught Me*, featuring Romantic miniatures and encore pieces; an album of unaccompanied violin music by Bach, Kreisler, and Ysaÿe; and an album of sonatas for violin and piano by Franck and Fauré. In November 1993 Mr. Delmoni's recording entitled *Music for Violin and Guitar* (with David Burgess) was honored as *Stereophile* magazine's Recording of the Month. His most recent release, *Rejoice! A String Quartet Christmas*, also features violinist Alexander Romanul, violist Katherine Murdock, and cellist Nathaniel Rosen; the recording received enthusiastic recommendations from both *Stereo Review* and *American Record Guide*. Mr. Delmoni has appeared with the symphony orchestras of St. Louis, Dallas, Spokane, El Paso, Glendale, and Tucson, the California Chamber Symphony, and the philharmonic orchestras of Rhode Island, Brooklyn, Boston, Omaha, and Kansas City. As a chamber musician, Mr. Delmoni has collaborated with such illustrious colleagues as Pinchas Zukerman, Elmar Oliveira, Emanuel Ax, Nathaniel Rosen, Jon Kimura Parker, Jeffrey Kahane, and Dudley Moore. A member of the Boston Chamber Music Society, Mr. Delmoni also appears regularly at the Seattle, Steamboat Springs (Colorado), Deer Valley (Utah), and Sitka (Alaska) music festivals. He has performed at concerts given in connection with *Stereophile* magazine's High End Hi-Fi Shows in San Francisco, New York, and Los Angeles; the Fifteenth Anniversary Celebration of *The Absolute Sound* magazine; the Awards Dinner of the Academy for the Advancement of High End Audio; and the 1992 International Summer Consumer Electronics Show. Mr. Delmoni also served on the jury for the first Henryk Szeryng Competition in Mexico City. He has performed with the Boston Pops Esplanade Orchestra on several occasions, most recently in 1992.



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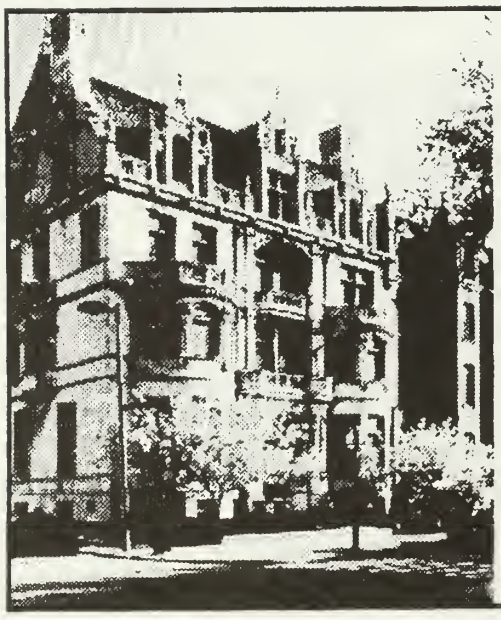
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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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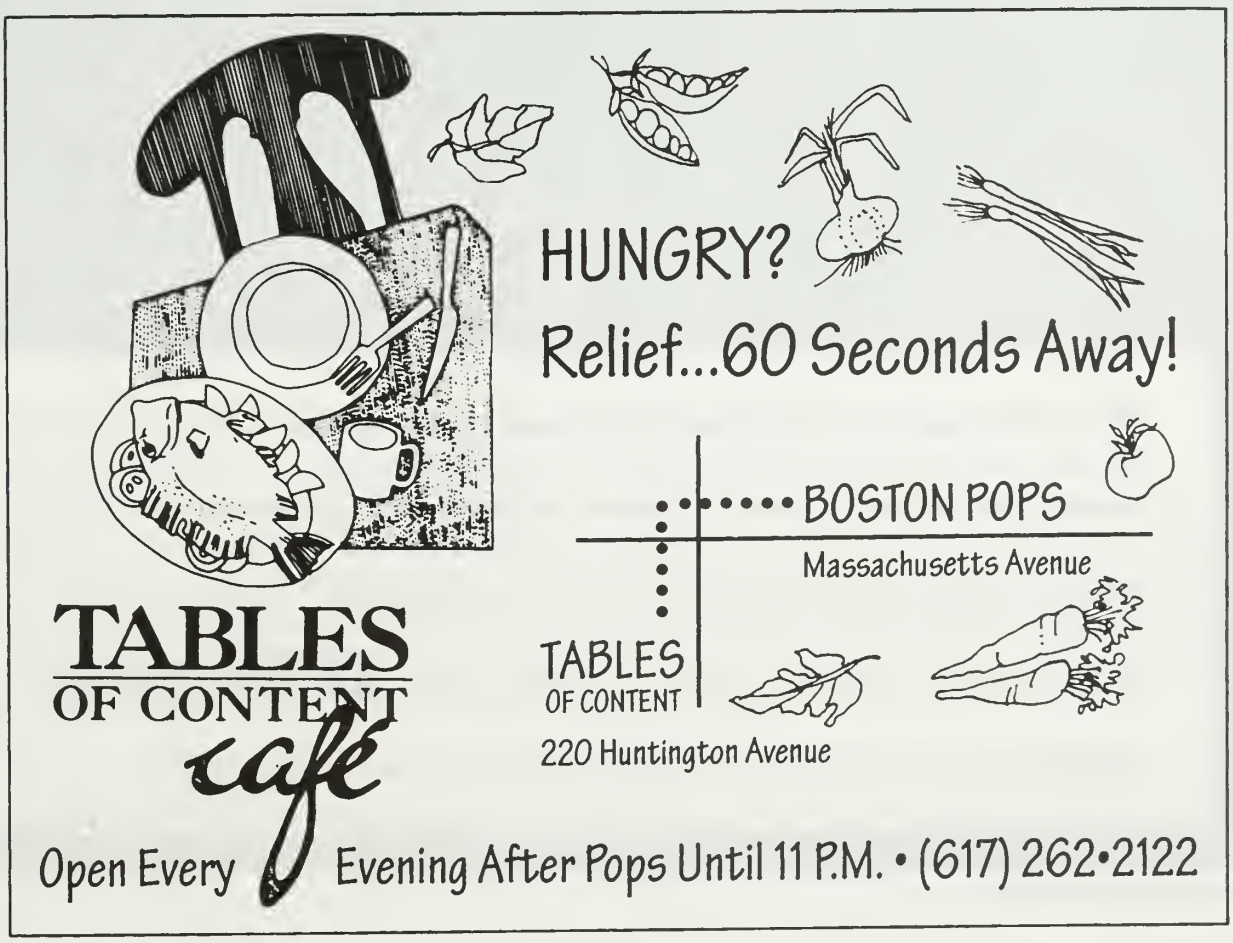
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members
of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra



John Williams

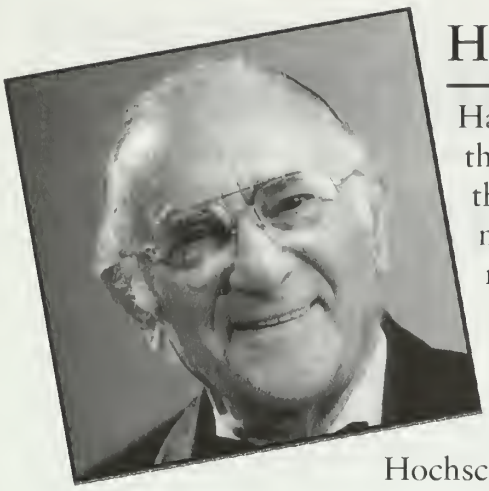
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning

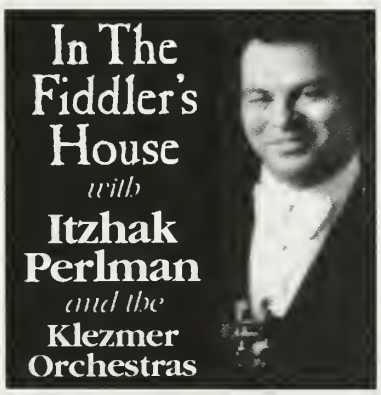
many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.

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Saturday, June 29
7:30 PM



The Boston Pops Esplanade Orchestra
Keith Lockhart
Conductor

Sunday, July 28
7:30 PM

The Boston Pops Esplanade Orchestra

A Salute to Hollywood



JOHN WILLIAMS
Conductor

Saturday, Aug. 24
7:30 PM

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The Boston Globe

Great Woods
Center for the Performing Arts

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Monday evening, May 13, 1996, at 7:00

"EVENING AT POPS"
SPONSORED BY FIDELITY INVESTMENTS AND
THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM

Festival Overture on *The Star-Spangled Banner*	Buck
Largo from Symphony No. 9 in E minor (*From the New World*)	Dvořák
Buckaroo Holiday, from *Rodeo*	Copland
Pavane from *American Symphonette No. 2*	Gould
Arkansas Traveler	Guion-Schmid
The Great Waldo Pepper March	Mancini
Overture to a Pops Concert	Mancini

INTERMISSION

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EDWIN HAWKINS
BOSTON POPS GOSPEL CHOIR

Bewitched, Bothered, and Bewildered MS. LaBELLE	Rodgers/Hart-P. Williams
Tears in Heaven MS. LaBELLE, CHOIR	Clapton-Hollenbeck
O Happy Day	Hawkins-Ashey/Hollenbeck
You Gave Your All MR. HAWKINS, CHOIR	Hawkins-Kilby
Call Him Up CHOIR	Grundy-Pringle/Floyd
I Need to Pray MS. LaBELLE, MR. HAWKINS, CHOIR	Hawkins-Ashey
Somewhere, from *West Side Story* MS. LaBELLE, CHOIR	Bernstein-Roven/Curiale
Joyful, Joyful (after Beethoven) DESIREE COLEMAN JACKSON; DALLAS BRANCH and KEYTERR PAVON, rappers; CHOIR	arr. Warren/Hollenbeck

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pop" series. Because the segments taped will become part of a television program, it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional pictures of the audience may be used.

Additional funding for "Evening at Pops" is provided by the Corporation for Public Broadcasting and public television viewers.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, May 14, 1996, at 8:00

"EVENING AT POPS"
SPONSORED BY THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM AND FIDELITY INVESTMENTS

The Great Waldo Pepper March	Mancini
Overture to a Pops Concert	Mancini
Pavane from *American Symphonette No. 2*	Gould
Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin

Gotta Dance—Papa, Won't You Dance with Me—
New York, New York—Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

INTERMISSION

Buckaroo Holiday, from *Rodeo*	Copland

Program continues...



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Presenting
BÉLA FLECK
Future Man, drums; Victor Wooten, bass

County Clare — arr. Wilkinson

The Chase — arr. Wilkinson

Arkansas Traveler — Guion-Schmid

INTERMISSION

Festival Overture on *The Star-Spangled Banner* — Buck

Shaker Hymn, from *Appalachian Spring* — Copland

Presenting
NANCI GRIFFITH
James Hooker, keyboards and vocals; Lee Satterfield, mandolin, guitar, and vocals; Pat McInerney, drums

Trouble in the Fields — Griffith/West-Ellisor

These Days In An Open Book — Griffith-Huff

From a Distance — Gold-Huff

Wing in the Wheel — Griffith-Huff

Outbound Plane — Griffith/Russell-Huff
with Béla Fleck

All Aboard! (A Sentimental Journey) — arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones—
Tuxedo Junction—Alabamy Bound—Night Train—
Take the 'A' Train—On the Atchinson, Topeka, and the Santa Fe—
Wabash Cannon Ball—Orange Blossom Special

This performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional pictures of the audience may be used.

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Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine

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THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
‡On sabbatical leave
§Substituting, 1996 spring season

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, May 15, 1996, at 8:00



España Cañi — Marquina-Dragon

Ritual Fire Dance, from *El Amor Brujo* — Falla

Capriccio espagnol — Rimsky-Korsakov
Alborada—Variazoni—Alborada
Scena e canto gitano—Fandango asturiano

INTERMISSION

Malambo from *Estancia* — Ginastera

Pela Floresta — Hollenbeck
AIRTO MOREIRA, percussion
JOSE NETO, guitar and bass

(world premiere; the commissioning of *Pela Floresta* was made possible by a grant from the *Meet the Composer*/Rockefeller Foundation/AT&T Jazz Program, in partnership with the National Endowment for the Arts)

INTERMISSION

A Tribute to Glenn Miller

In the Mood — Garland-Osser

Sunrise Serenade — Carle-Hayman

A String of Pearls — Gray-Hayman

Song of the Volga Boatmen — trad.-Finnegan/Hayman

Moonlight Serenade — Miller-Hayman

American Patrol — Meacham/Haubrich-Sebesky

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine

Airto Moreira's appearance has been made possible in part by a contribution from the Avedis Zildjian Company of Norwell, Massachusetts.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Ronald McDonald House Charities; Wall Street Journal; Tiverton Middle School Band; Skidmore Alumni Club/Boston & Worcester; RCC Seniors; Season-at-Symphony/Marion Court College; New Hampshire College Alumni Association; Exeter Area High School; Dorchester Board of Trade; Ursuline Academy; Sutherland Tours; St. Patrick Mothers Club, Stoneham, Mass.; St. Patrick's Parish; Saint Mary's Women's Club; Hawthorne Tours; N.E. Creighton University Alumni; Southside Travel Club; Victoria Travel; Forrester Research.

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THE BERKSHIRES

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 16, 1996, at 8:00

TUFTS UNIVERSITY NIGHT AT POPS

España Cañi — Marquina-Dragon

Ritual Fire Dance, from *El Amor Brujo* — Falla

Capriccio espagnol — Rimsky-Korsakov
Alborada—Variazoni—Alborada
Scena e canto gitano—Fandango asturiano

INTERMISSION

Malambo from *Estancia* — Ginastera

Pela Floresta — Hollenbeck
AIRTO MOREIRA, percussion
JOSE NETO, guitar and bass

(The commissioning of *Pela Floresta* was made possible by a grant from the *Meet the Composer*/Rockefeller Foundation/AT&T Jazz Program, in partnership with the National Endowment for the Arts)

INTERMISSION

A Tribute to Glenn Miller

In the Mood — Garland-Osser

Sunrise Serenade — Carle-Hayman

A String of Pearls — Gray-Hayman

Song of the Volga Boatmen — trad.-Finnegan/Hayman

Moonlight Serenade — Miller-Hayman

American Patrol — Meacham/Haubrich-Sebesky

Dear Alma Mater
Tuftonia's Day

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 17, 1996, at 8:00

JOHN WILLIAMS conducting
BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Festive Overture — Shostakovich

Pavane — Fauré

Capriccio espagnol — Rimsky-Korsakov
Alborada—Variazoni—Alborada
Scena e canto gitano—Fandango asturiano

INTERMISSION

Procession of the Nobles, from *Mlada* — Rimsky-Korsakov

Andante e rondo ongarese, Opus 35 — Weber
RICHARD RANTI, bassoon

Ritual Fire Dance, from *El Amor Brujo* — Falla

INTERMISSION

Mambo from *West Side Story* — Bernstein

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

You Make Me Feel So Young — Myrow/Gordon-Osser

I Love a Parade — arr. Hayman

Hail Alma Mater
For Boston

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The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

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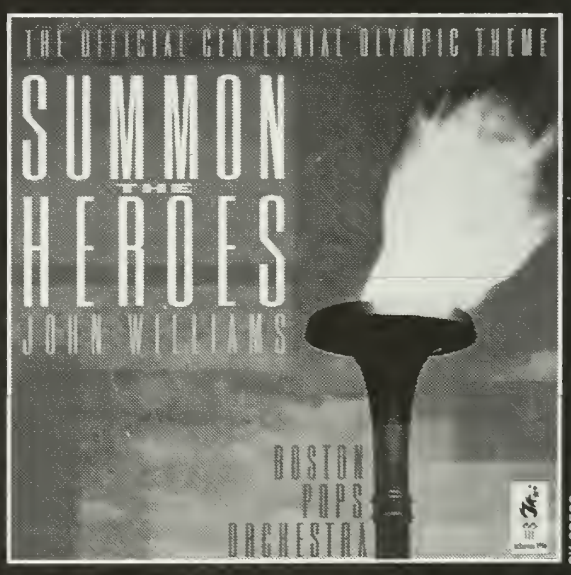
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AND THE

BOSTON POPS ORCHESTRA!



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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, May 18, 1996, at 8:00

JOHN WILLIAMS conducting
BOSTON UNIVERSITY NIGHT AT POPS

Festive Overture	Shostakovich
Javelin	Torke
Summon the Heroes	Williams

INTERMISSION

Piano Concerto No. 23 in A, K. 488	Mozart

Allegro
Adagio
Allegro assai
HORIA MIHAIL

INTERMISSION

A Tribute to the Films of Stanley Donen

You Are All the World to Me, from *Royal Wedding*	Lane/Lerner
Bless Your Beautiful Hide, from *Seven Brides for Seven Brothers*	Paul/Mercer
One Alone, from *Deep In My Heart*	Romberg/Hammerstein
I Like Myself, from *It's Always Fair Weather*	Previn/Comden/Green
Worry Song, from *Anchors Aweigh*	Fain/Freed
Singin' in the Rain, from *Singin' in the Rain*	Brown/Freed
That's Entertainment	Schwartz-Hayman

Clarissima
Go BU

Song lyrics appear on page 39.

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Baldwin Piano
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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Maynard Goldman
Kristina Nilsson
Sandra Kott
Joseph Conte
Alexander Romanul
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Stacey Alden
Jennifer Elowitch
Melissa Howe

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Kay Knudsen
Julie Leven
Rebecca Katsenes
Sarah Roth
Priscilla Hallberg
Gregory Vitale

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright
David Feltner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Joan Esch
Toni Rapier
William Rounds
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Robert Lynam
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Kathleen O'Donnell

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Steven Emery
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
John Manning

Timpani
Everett Beale

Percussion
Fred Buda
Neil Grover
Patrick Hollenbeck
Richard Flanagan

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Bass
Mark Henry

Librarians
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, May 19, 1996, at 7:30

RONALD FELDMAN conducting
POPS IN LOVE

Morning, Noon, and Night in Vienna	Suppé
Venus, from *The Planets*	Holst
Wine, Women, and Song	Strauss
Excerpts from *A Midsummer Night's Dream* Scherzo—Wedding March	Mendelssohn

INTERMISSION

Introduction and Rondo capriccioso	Saint-Saëns
Meditiation from *Thaïs*	Massenet
Zigeunerweisen	Sarasate

ARTURO DELMONI, violin

INTERMISSION

Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin
Dancing with Fred Astaire Top Hat, White Tie and Tails—I Won't Dance— Dancing In the Dark—The Continental—Change Partners— The Carioca	arr. Ramin
Love Is Sweeping the Country, from *Of Thee I Sing*	Gershwin-Ramin

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Baldwin Piano

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Among Those Present: Waynesboro Senior High School; MetroWest Medical Center, Natick; St. Julia's Women's Club; Ossining Music Department; St. John's Country Day School; Braun Inc.; Cape Cod Custom Tours; Classic Tours; Duluth East High School Orchestra; Fall River Jewish Friendship Club; Church of the Nativity; East Kentwood High School; Hamilton House; Travelettes; Rainbow Custom Tours; Student Travel Society; Montpelier High School Band.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Monday evening, May 20, 1996, at 7:00

JOHN WILLIAMS conducting
"EVENING AT POPS"
SPONSORED BY FIDELITY INVESTMENTS AND
THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM

Winter Olympic Theme	Foster
Javelin	Torke
Olympic Hymn	Bernstein
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor	
Summon the Heroes	Williams

BREAK

KEITH LOCKHART conducting

Malambo from *Estancia*	Ginastera

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Excerpts from *Pela Floresta* — Hollenbeck

AIRTO MOREIRA, percussion

JOSE NETO, guitar and bass

(The commissioning of *Pela Floresta* was made possible by a grant from the *Meet the Composer*/Rockefeller Foundation/AT&T Jazz Program, in partnership with the National Endowment for the Arts)

Theme from *Cheers* — arr. Mishkin

Theme from *Mission: Impossible* — Schifrin-Smalley

BREAK

JOHN WILLIAMS conducting

A Tribute to the Films of Stanley Donen

New York, New York, from *On the Town* — Bernstein-Ramin

You Are All the World to Me, from *Royal Wedding* — Lane/Lerner

Bless Your Beautiful Hide, from *Seven Brides for Seven Brothers* — Paul/Mercer

One Alone, from *Deep In My Heart* — Romberg/Hammerstein

I Like Myself, from *It's Always Fair Weather* — Previn/Comden/Green

Worry Song, from *Anchors Aweigh* — Fain/Freed

Singin' in the Rain, from *Singin' in the Rain* — Brown/Freed

That's Entertainment — Schwartz-Hayman

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Baldwin Piano

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

FESTIVAL OVERTURE ON *THE STAR-SPANGLED BANNER*

Dudley Buck (1839-1909)

Those who remember him at all today think of Dudley Buck primarily as a composer of music for the organ and the church choir and, certainly, he contributed a great deal to those repertories. But he also composed orchestral and chamber works as well as a number of works for the stage. He was the composer selected by the U.S. Centennial Commission, at the time of the nation's centennial in 1876, to write the official composition celebrating the hundred years after the Declaration of Independence. A few years later he decided to use *The Star-Spangled Banner*, which was then a popular patriotic song (it did not become the national anthem until 1931) as the basis of an extended symphonic movement.

LARGO, from SYMPHONY NO. 9 in E minor (*From the New World)*

Antonín Dvořák (1841-1904)

Dvořák's Symphony No. 9, his most popular, is quite literally "From the New World"; the composer was living in New York as the director of the National Conservatory of Music when he wrote it in 1893. Before the work was premiered the composer was quoted in many newpaper interviews as having claimed that he had used the music of Native Americans and African-Americans as the basis for his musical ideas, and as recommending that native-born composers do the same in order to write a truly "American" music. Even though one might hear what seem to be characteristic "American" elements in the symphony, there is virtually nothing that couldn't already be found in Dvořák's earlier symphonies as well. Still, we now know that part of the symphony (the last two movements) drew upon material that he had conceived for use in an opera based on Longfellow's *Song of Hiawatha* (the opera was never written), and the Largo was claimed to have been based on "songs from the southern plantations"—though the composer himself never made this claim. Many people, however, have heard the words "Goin' home" sung to this tune and have come to believe that it was a spiritual that Dvořák had borrowed. The truth is the other way around. The words were added to the melody in 1922 by the Boston-based writer on music William Arms Fisher.

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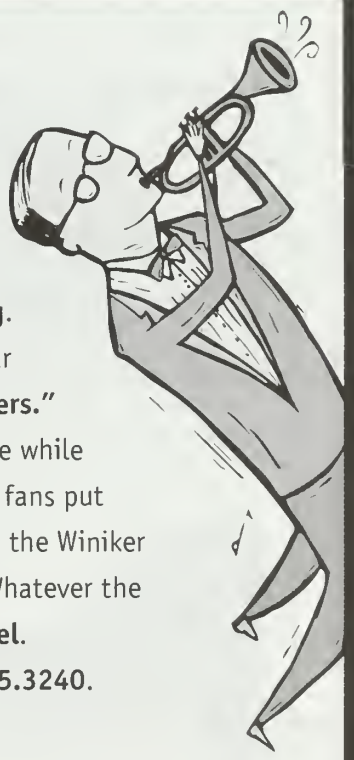
PAVANE from *AMERICAN SYMPHONETTE NO. 2*
Morton Gould (1913-96)

One of the most prolific and wide-ranging of American composers, Morton Gould created everything from serious concert and ballet scores to colorful and popular arrangements of American patriotic tunes. He wrote the American Symphonette No. 2 for a radio series that he was conducting in the mid-1930s. "That was a time," he says, "when we used words like dinette and kitchenette, and since this was a little symphony, I called it a symphonette." The second movement, Pavane, is one of the most famous tunes that Gould ever composed, a jazzy theme for muted trumpet that converts the processional quality of the Renaissance dance known as the pavane into a purely American sound.

RITUAL FIRE DANCE, FROM *EL AMOR BRUJO*
Manuel de Falla (1876-1946)

Falla composed his one-act ballet with songs, *El Amor brujo* (*Love the Sorcerer*), on a scenario by G. Martinez Sierra. After its first performance in Madrid on April 15,

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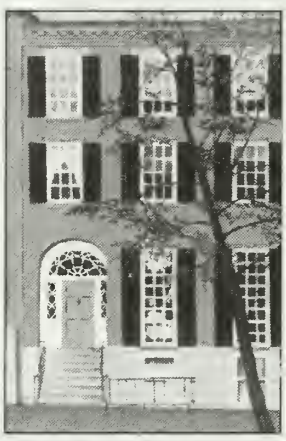
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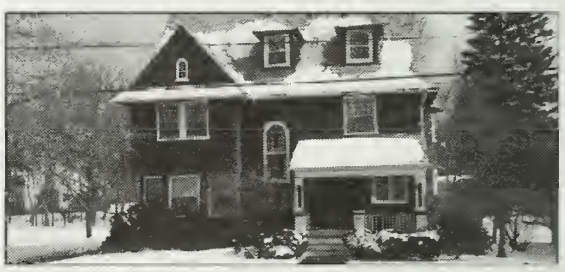
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1915, he revised the work for a larger orchestra, premiering it in concert the following year. The ballet depicts the young gypsy girl, Candelas, haunted to the point of obsession by the memory of her deceased former lover, whose spirit thwarts her attempts at love-making with her new admirer, Carmelo. Since the dead man was as faithless as he was jealous, Candelas arranges for an attractive gypsy girl, Lucía, to use her charms to distract the ghost's attention, so that Candelas and Carmelo can seal their pact with a kiss and break the power of the spirit that haunts her.

The most famous number from the ballet, *Danza ritual del fuego*, is part of the exorcism. It suggests weird goings-on with its smoky trills, keening oboes, and howling horns, while the pounding of chords on the piano builds tremendous excitement.

CAPRICCIO ESPAGNOL, Opus 34
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

DANSE FINALE (MALAMBO) from *ESTANCIA*
Alberto Ginastera (1916-83)

Ginastera, the most important Argentine composer of our time, made his mark early with two ballets based on the culture of his country, *Panambi* (1936) and *Estancia* (1941), the latter written on a commission from Lincoln Kerstein's Ballet Caravan. Its premiere immediately established the young composer as the pre-eminent musical interpreter of Argentine country life. The scenario of *Estancia* takes place on a large Argentine ranch, and the music is filled with the rhythmic and melodic character of the native popular music.

PELA FLORESTA
Patrick Hollenbeck (b.1955)

Patrick Hollenbeck, who calls the percussion section his "natural habitat," is also a composer and arranger who has provided many new arrangements for the Boston Pops for several years. His new work entitled *Pela Floresta* ("For the Forest") was inspired by a Boston Globe article entitled "The Man Who Died for the Forest," about rainforest activist Chico Mendes. In *Pela Floresta*, Mr. Hollenbeck hopes to bring the majestic environment of the rainforest into Symphony Hall. The work, which has characteristics of a tone poem, is scored for full orchestra, with the very important addition of the virtuoso talents of two Brazilian musicians: percussionist Airto Moreira (who even uses his voice as a percussion instrument) and Jose Neto on guitar and bass.

Mr. Hollenbeck is a graduate of the New England Conservatory, where he studied with Vic Firth. While a student at the Tanglewood Music Center, Mr. Hollenbeck won the Alfred Spalding Prize. Former chairman of the jazz program at the New England Conservatory, he has worked closely with noted jazz artist George Russell. A recipient of a grant from the National Endowment for the Arts for composition, Mr. Hollenbeck collaborated with John Williams on "New England Time Capsule," an Omnimax production at Boston's Museum of Science; composed "Rhythm Ratatouille" for Julia Child's 80th birthday celebration on PBS; and conducted *West Side Story* in Europe.



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FESTIVE OVERTURE
Dmitri Shostakovich (1906-75)

Shostakovich's career was marked repeatedly by sudden changes of fortune dictated by political currents within the Soviet Union, particularly during the era of Stalin, when he was twice publicly denounced for his music. Yet he remains the greatest Russian composer of this century. The majority of his fifteen symphonies, searing string quartets, various concertos, stage works, and other pieces have long since become established as contemporary classics. The circumstances of Shostakovich's career would seem to allow little opportunity for truly cheerful music, but the *Festive Overture* is surely a piece that falls into that category, with a brilliant display of orchestral effect, melodic vivacity, and rhythmic life. Shostakovich wrote it in the fall of 1954, about a year-and-a-half after the death of Stalin had begun to make possible a loosening of restrictions on artists, and the overture's mood may well reflect that period.

PAVANE, Opus 50
Gabriel Fauré (1845-1924)

The pavane was a stately court dance popular in the sixteenth century. Fauré certainly never danced a pavane in his life, but when he composed this delicate and seductive score, he was evidently pleased to dream nostalgically of Renaissance grace and decorum. The structure of the Pavane is a simple three-part song form. The opening flute solo is assuredly the best-known tune Fauré ever wrote, delicate and supple, providing a pure example of Gallic elegance.

PROCESSION OF THE NOBLES FROM *MLADA*
Nikolai Rimsky-Korsakov

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada.* Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music–including the old music they had composed for *Mlada.* Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* competely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

ANDANTE E RONDO ONGARESE, for bassoon and orchestra, Opus 35
Carl Maria von Weber (1786-1826)

Carl Maria von Weber—like his distant relative by marriage, Mozart—was a master of the treatment of the woodwind instruments. During the years right after 1810, he composed a number of concertos for clarinet and bassoon, particularly. When the Bassoon Concerto appeared, he called it "No. 1" even though no second concerto ever actually appeared; but in 1813 he composed a smaller work for bassoon and orchestra in two movements only. This was based on an older piece, a viola concerto that he had written for his brother Fridolin. This he adapted for a bassoonist friend Georg Friedrich Brandt, who gave the first performance with great success in Prague on February 19,



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1813. This charming work is rather like a concerto without its first movement; Weber provides the lyrical slow movement and a characterful rondo to show off the bassoon (or viola, as the case may be).

SUMMON THE HEROES
John Williams (b.1932)

Fanfares have traditionally been calls to action, signals designed to carry a simple message ("forward," "rally," "attack") over long distances when communications were slow. In classical antiquity, the quadrennial athletic events held near Mount Olympus substituted a healthier kind of competition—between young men trained to the highest peak of physical perfection—for military combat. Indeed, so strong was the Olympic spirit among all the regions of ancient Greece that wars were actually stopped while the games went on. The modern Olympics bring together athletes—now including women, too— from all over the world in re-enactment of that ancient tradition. John Williams's familiar music for the 1988 Los Angeles Olympics, commissioned by NBC, has long since become a familiar "soundtrack" to athletic events. His new fanfare for the 1996 Summer Olympics in Atlanta once again celebrates the aspirations of those who continually aim to go higher, faster, or farther than ever before.

PIANO CONCERTO IN A MAJOR, K.488
Wolfgang Amadè Mozart (1756-91)

This is one of three piano concertos that Mozart composed in 1786, while he was working on *The Marriage of Figaro*. The transparent melodic structure of the work is at once endearing, but Mozart's sunlight casts shadows as well, especially in the veiled passion of the slow movement which, brief though it is, contains the soul of the concerto. The rondo theme of the last movement instantly dissipates the mood of resignation with an irresistible stream of cheerful melody.

VENUS, from *THE PLANETS*, Opus 32
Gustav Holst (1874-1934)

Astrology, and the casting of horoscopes for his friends, was a "pet vice" of Gustav Holst. His orchestral suite *The Planets*, composed between 1914 and 1916, was inspired by the "astrological significance of the planets" and not necessarily by the classical deities after whom they are named. Holst insisted that there was no program

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Clarissima
Words by Dean B. Doner/Music by Brenton C. Patterson, '11

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music in them, no tale to tell. The subtitle of each section is intended to provide a key to the mood of each.

EXCERPTS from *A MIDSUMMER NIGHT'S DREAM*
Felix Mendelssohn (1809-47)

As a boy of seventeen, Felix Mendelssohn was entranced by Shakespeare's *A Midsummer Night's Dream*, which he read with his sister Fanny. Almost at once he composed a brilliant overture to the play for two pianos, so that he and Fanny could play it for their own pleasure and that of others in the cultivated family circle. Seventeen years later he composed incidental music for the entire play, drawing upon thematic material already conceived for the overture and adding much more. The resulting music is Mendelssohn's most popular work, and rightly so, for the wonderfully imaginative way that he combined all the levels of the drama—Oberon and Titania, with their elves and sprites, the aristocratic Athenians, and the comic rustics—in music of extraordinary freshness and color.

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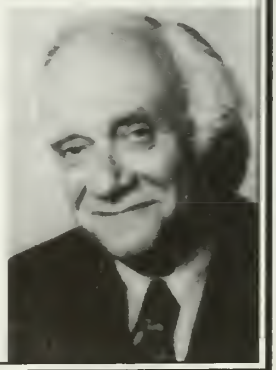
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INTRODUCTION AND RONDO CAPRICCIOSO, Opus 28

Camille Saint-Saëns (1835-1921)

Saint-Saëns composed the *Introduction and Rondo capriccioso* in 1863, when he was not yet thirty. It attained an early and lasting success as a vehicle for violinists. The nineteenth century was filled with examples of compositions made difficult simply for the sake of difficulty. A few of these offer, in addition, an imaginative sense of color that moves beyond virtuosity for its own sake to new expressive possibilities. Saint-Saëns highlights the solo violin from beginning to end in writing of fantastic virtuosity employing the idiomatic Spanish rhythms so beloved of French Romantic composers.

MEDITATION from *THAÏS*

Jules Massenet (1842-1912)

Massenet's opera *Thaïs* is an adaptation of the tongue-in-cheek novel of the same name by Anatole France. The title character is a dancer and shameless courtesan in fourth-century Alexandria; the pious Athanaël devotes himself to bringing about her conversion to a purer life–only to find that, when he succeeds, he regrets having done so. Massenet treats the subject a great deal more solemnly than the novelist, though. Far and away the most popular excerpt from the opera is the symphonic intermezzo known as the "Meditation"; its sustained violin solo has long been a favorite way for string players to demonstrate their legato technique, and audiences have welcomed it.

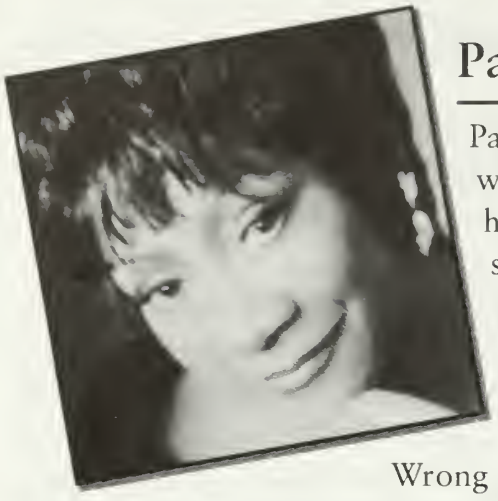
ZIGEUNERWEISEN, Opus 20

Pablo De Sarasate (1844-1908)

Pablo de Sarasate was one of the greatest violinists of the nineteenth century, a musician who received the dedications of an astonishing number of virtuoso showpieces, many of which still remain in the repertory—among them Bruch's Second Concerto and *Scottish Fantasy*, Saint-Saëns's First and Third Concertos and the *Introduction and Rondo capriccioso*, Lalo's *Symphonie espagnole*, Joachim's Variations for violin and orchestra, and Wieniawski's Second Concerto.

Though not himself a great composer of original material, Sarasate could rework other compositions (such as Bizet's *Carmen* or a collection of gypsy melodies) into an effective concert piece displaying his extraordinary technique. The selection of gypsy melodies for his most famous piece, *Zigeunerweisen* ("Gypsy Airs"), published in 1878, reveals a canny awareness of overall musical effect, and Sarasate's ability to show off the soloist in various guises through the changes of mood and tempo resulted in a virtuoso showpiece that remains indispensable.

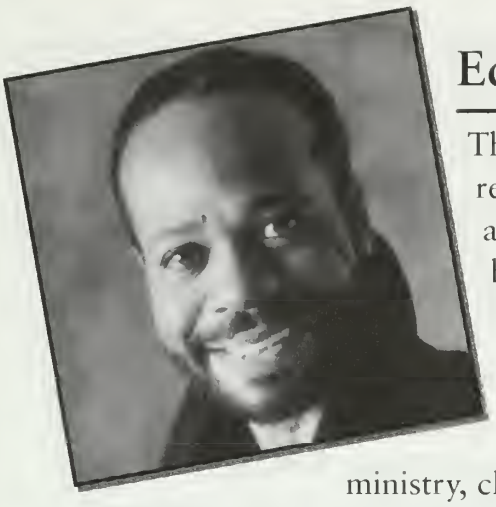
—Steven Ledbetter



Patti LaBelle

Patti LaBelle has been a singing star since the 1960s with Patti LaBelle and the Bluebells; in the '70s she headed the all-female band LaBelle; and since the '80s she has been a dominant solo artist. Her 1993 album *Patti LaBelle LIVE!* earned her a Grammy nomination (her eighth) for the single "All Right Now." On the album *Rhythm, Country & Blues,* she was featured with Travis Tritt in "When Something Is Wrong With My Baby," and appeared with him and the album's other artists in a PBS special. Ms. LaBelle won an American Music Award for Favorite R&B Female Artist and a Grammy for her hit album *Burnin'.* Her "Gems" concert tour across the United States and Canada was a huge success, as was her 1993 "Still Patti" tour, now available on video. She recently participated in a 40th birthday salute to Oprah Winfrey, performed for President and Mrs. Clinton in a televised Christmas concert, and sang in the Disney Channel's "For the Children" concert to benefit the Pediatric AIDS Foundation. Ms. LaBelle has starred in her own television series, *Out All Night*, and had a recurring role in *A Different World,* both on NBC, and made a critically acclaimed PBS special *Going Home to Gospel with Patti LaBelle*. In 1993 she was honored with a star on Hollywood's "Walk of Fame." Among her many charitable activities is serving as spokeswoman for the National Cancer Institute to alert women to the importance of early breast cancer detection.

Among Patti LaBelle's hits are "Down the Aisle" and "Danny Boy" with the Bluebells, "Lady Marmalade" and "The Revolution Will Not Be Televised" with LaBelle, and solo hits such as "The Right Kinda Lover," "Come As You Are," "New Attitude," "Stir It Up," "On My Own" (with Michael McDonald), and "Somebody Loves Your Baby." Born May 24, 1944, in Philadelphia, she sang in the Beulah Baptist Church Choir and as a teenager, sang with the Ordettes before forming Patti LaBelle and the Bluebells with Nona Hendrix and Sarah Dash in 1961. They had a string of hits, and at the end of the decade underwent a stylistic transformation into LaBelle. The group collaborated with Laura Nyro on her landmark album, *It's Gonna Take a Miracle*, and recorded several albums of their own, including *Nightbirds*, which contained the smash hit "Lady Marmalade." The group disbanded amicably in 1976 (but did reunite in 1995 for the single on the *To Wong Foo...* soundtrack). Ms. Labelle took a brief hiatus before embarking on a solo career that has included albums, tours, television specials, and a starring role in Vinette Carroll's *Your Arms Too Short to Box with God*, which earned her critical praise and a Broadway engagement. Her 1985 debut album for MCA Records, *Winner in You*, went platinum. Highlights of recent years include performances at Live Aid, at the 1995 and 1996 Soul Train Music Awards, in Superbowl XXIX's half-time show, and in the NBC special "Motown Salutes the Apollo." In addition she has made several feature films, and in the spring of 1995 opened Chez LaBelle, a cabaret venue for undiscovered talent, in Philadelphia. Among her numerous awards are Philadelphia's Key to the City, a medal from the Congressional Black Caucus, a Cable ACE Award, the B'nai B'rith Creative Achievement Award, and the Martin Luther King Lifetime Achievement Award. Last fall Patti LaBelle performed with Keith Lockhart and members of the Boston Pops at the opening of the FleetCenter in Boston.



Edwin Hawkins

The versatile, multiple Grammy winner Edwin Hawkins remains in the forefront of gospel music, continually attracting new audiences. Mr. Hawkins recorded the biggest gospel hit of all time ("O Happy Day," in 1969) and founded the Edwin Hawkins Gospel Music and Arts Seminar, now in its fourteenth year. The seminar is an annual musical convention featuring classes (in songwriting, keyboards, gospel music ministry, choir decorum, fashion design, dance drama, vocal technique, the business of music, and communications) and culminating in a mass choir concert. Bellmark Records recently released *All Things Are Possible*, featuring the Edwin Hawkins Gospel Choir Music and Arts Seminar and produced by Mr. Hawkins. Recorded live in Toledo, Ohio, the recording showcases undiscovered talent from all across the nation.

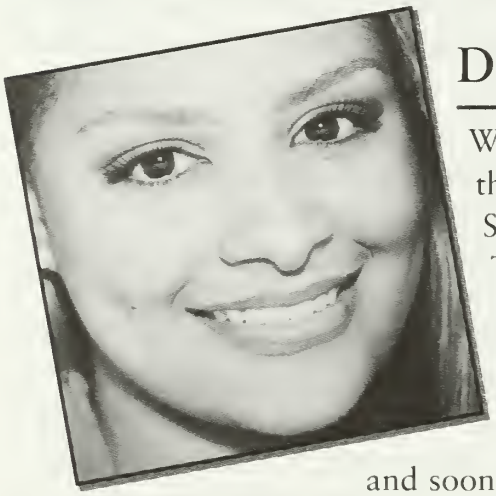
Edwin Hawkins grew up in a musical family headed by his parents Mamie and Dan Lee, sang in youth choirs, and accompanied performances at school. At the age of seven Edwin took over full-time playing duties for the family group and by sixteen he was also singing at other churches and on a weekly radio broadcast. The family made its first recording in 1957. In 1967, with the help of Betty Watson, Mr. Hawkins started the Northern California State Youth Choir, which recorded an album in late 1968. A song on the album, "O Happy Day," attracted considerable interest. Thanks to a national promotional campaign, unusual for gospel music in those days, the song crossed over the to R&B charts and ultimately found its way to the pop charts. The recording sold seven million copies and represented a pioneering effort in what would later be called Contemporary Gospel. In 1970 Edwin Hawkins won a Grammy for "O Happy Day." Nominated for ten Grammy Awards over the years, he has also won for "Every Man Wants to Be Free," "Wonderful," and "If You Love Me." Among his most recent projects are "Kings and Kingdoms," released in May 1994, and "Joyful Christmas," released later that year. Edwin Hawkins also records with the Hawkins Family, directed by his brother Walter.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. For that first performance, guest conductor Isaiah Jackson led the Boston Pops Esplanade Orchestra, the choir, and several soloists. Alvin Parris, III, arranged much of the music performed that evening and prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Mr. Floyd returned to Symphony Hall in 1995 for another successful "Gospel Night," and this year will

share the podium with Keith Lockhart for "Gospel Night" performances at Symphony Hall and on the Esplanade. This season the choir also joins Patti LaBelle and Edwin Hawkins for two concerts featuring inspirational music; the May 13th performance will be taped for the PBS series "Evening at Pops."

As the popularity of "Gospel Night" has grown, so have the choir affiliations, which now number more than forty-five. Among these churches and organizations are: All Saint's Episcopal; Bethel AME; Boston Orchestra & Chorale; Boston Urban Fellowship; Charles Street AME; Christian Teaching Worship Center; Concord Baptist Church; Ebenezer Baptist Church; Eliot Congregational Church; Emmanuel Baptist Church; Ephese Church; Faith Fellowship Ministries; First Holiness, Cambridge; Grant AME Church; Greater Faith Temple; Holy Mount Zion Church; Holy Tabernacle Church; Holy Temple Church; House of Prayer #5; Messiah Baptist Church; Morningstar Baptist Church; Myrtle Baptist Church; New Covenant Church; New Testament House of Worship; People's Baptist Church; Revival Time; Roxbury Presbyterian Church; Ruggles Baptist; St. Anna's; St. Bartholomew's; St. John Baptist Church; St. Paul AME; St. Paul's, Cambridge; St. Paul's Cathedral; St. Paul's, Wellesley; Salvation Army; Soul Saving Station; Southern Baptist Church; Trinity Church; Twelfth Baptist Church; Union Baptist Church; Union United Methodist Church; United Baptist Church; United Methodist Church; and Wellesley Park Assembly of God. Special thanks go to Dennis Slaughter and Norris Welch for their invaluable assistance in organizing this year's events.

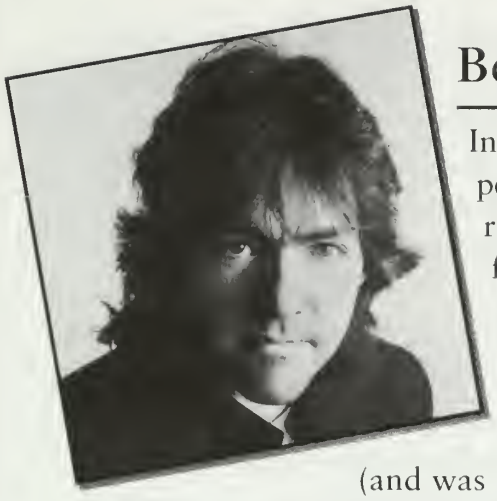


Desiree Coleman Jackson

While growing up, Desiree Coleman Jackson sang in the church choir; she studied at New York's High School of the Performing Arts and the Black Spectrum Theater. During those years, she also won the Miss Teenage Universe Pageant. Ms. Coleman Jackson originated the role of Doris Winter in the off-Broadway show *Mama I Want to Sing*. Besides earning critical acclaim, she gained a mentor in Patti LaBelle and soon attracted the attention of Motown Records, which released her first album, *Desiree Coleman*. Following the album release, she toured with Patti LaBelle and appeared on many television shows including the *Motown Christmas Special, Soul Train Awards Show*, and *The Arsenio Hall Show*. Now married to NBA star Mark Jackson, Desiree Coleman Jackson expects to release an album, her first in several years, on Bellmark Records later this year. She is performing with the Boston Pops Orchestra for the first time.

Dallas Branch and Keyterr Pavon

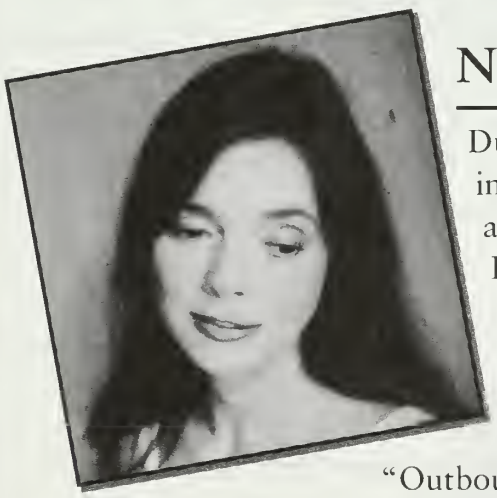
Rappers Dallas Branch and Keyterr Pavon are both seventeen-year-old juniors at Brookline High School who are committed to conveying a clear and positive message through rap music. Their demo, entitled *Fallen Angels*, will be released in the fall of 1996.



Béla Fleck

In his twenty-year recording career, Béla Fleck has performed music ranging from bluegrass to jazz. He received his first banjo at age fifteen from his grandfather. In 1979 he released his first solo album, *Crossing the Tracks*, and co-founded the group Spectrum. From 1981 to 1988 he was a member of New Grass Revival. During those years, he was voted best banjoist in *Frets* Magazine for five consecutive years (and was then "retired" to the *Frets*' Gallery of the Greats).

Mr. Fleck has received numerous Grammy nominations and has been voted Best Miscellaneous Instrumentalist by *Jazziz*. His solo albums include *Natural Bridge*, *Double Time*, *Deviation*, *Inroads*, and the Grammy-nominated *Drive*. With New Grass Revival he has recorded *On the Boulevard*, *Live in Toulouse*, *New Grass Revival*, *Hold a Dream* (which included his Grammy-nominated composition "Seven by Seven"), and *Friday Night in America* (which included his Grammy-nominated composition "Big Foot"). New Grass Revival gave its final performance on New Year's Eve 1989, opening for the Grateful Dead. Soon thereafter Béla Fleck and the Flecktones released their first album, began touring full-time, and released the popular video *Sinister Minister*. Mr. Fleck made his Carnegie Hall debut in 1990 with Take 6, Stevie Wonder, and Branford Marsalis. His many television credits include appearances on the *Tonight Show*, the *Today Show*, *Good Morning America*, BET, the Nashville Network, VH-1 and in PBS's *The Lonesome Pines Special*. His most recent recording on Warner Bros., *Tales from the Acoustic Planet*, was released in 1995 and marks a return to an acoustic sound. That year he and Flecktones toured the Far East and brought the *Acoustic Planet* tour to Alaska, Hawaii, Ireland, Czechoslovakia, Canada, and throughout the United States. Béla Fleck is performing for the first time with the Boston Pops Orchestra.

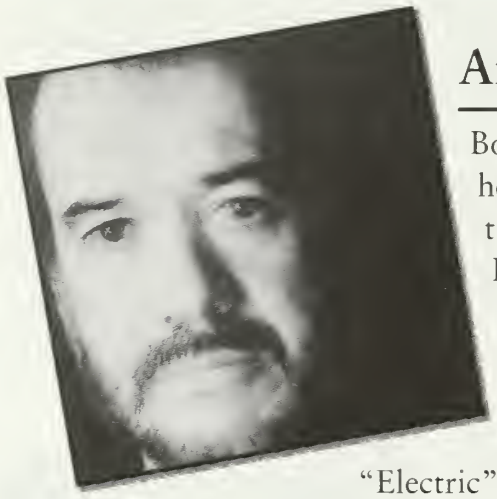


Nanci Griffith

During more than fifteen years of writing and performing, Nanci Griffith has earned the admiration of other artists and countless fans. Dubbed "The Queen of Folkabilly," Ms. Griffith has produced a body of work that includes some of country music's most enduring hits, such as Willie Nelson and Emmylou Harris's "Gulf Coast Highway," Kathy Mattea's "Love at the Five and Dime," and Suzy Boggus's "Outbound Plane," as well as a collection of her own solo albums. Ms. Griffith's 1993 debut recording for Elektra, *Other Voices, Other Rooms*, paid tribute to the songwriters who inspired her. On her most recent Elektra release, *Flyer*, she collaborates with a broad spectrum of friends and colleagues.

Born in Austin, Texas, Nanci Griffith first began performing in local clubs as a teenager, chaperoned by her parents. In 1978 she recorded her first album, *There's a Light Beyond These Woods*, following it four years later with *Poet in My Window*. She received critical acclaim for her next two albums, both recorded for Philo/Rounder: *Once in a Very Blue Moon* (1984) and the Grammy-nominated *The Last of the True*

Believers (1986). In 1986 she signed with MCA/Nashville and released two albums, *Lone Star State of Mind* (1986) and *Little Love Affairs* (1988). *Lone Star State of Mind* catapulted Nanci Griffith to superstar status in Ireland and England, earning her a platinum record. Her version of "From a Distance," written by her friend Julie Gold, became a number-one hit in Ireland five years before Bette Midler's version. Ireland has since become Nanci Griffith's second home; there she participated in the Chieftains' 1993 Grammy-winning *An Irish Evening with Roger Daltrey and Nanci Griffith*. Ms. Griffith's last album for MCA/Nashville, *One Fair Summer Evening* (1988) was recorded live at the Anderson Fair in Houston, Texas, a small club where she had performed as a teenager. Nominated several times for Grammy Awards, she won her first, for Best Contemporary Folk Performance, for *Other Voices, Other Rooms*. This evening marks Nanci Griffith's debut with the Boston Pops Orchestra.

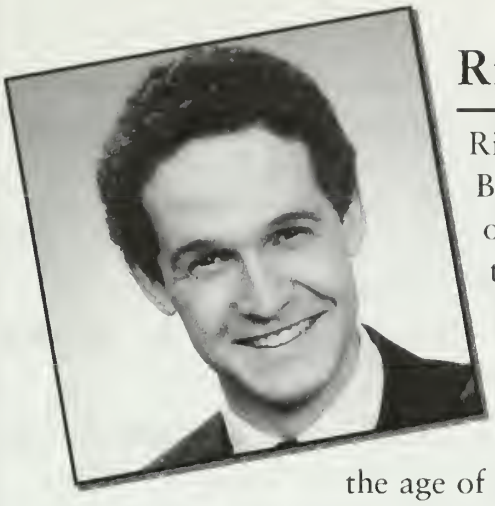


Airto Moreira

Born in Itaiopolis, South Brazil, the son of a spiritual healer, percussionist Airto Moreira grew up in Curitiba, the capital of Parana State. He performed in Saõ Paulo and Rio de Janeiro, subsequently founding the legendary Quarteto Novo ("New Quartet"). In 1968 he came to the United States and began a three-year association with Miles Davis, which resulted in the seminal album *Bitches Brew* and the historic "Electric" band. Mr. Moreira went on to become a founding member of Weather Report (with Joe Zawinul, Miroslav Vitous, Alphonse Mouzon, and Wayne Shorter), which he left to form Return to Forever with Chick Corea, Stanley Clarke, Joe Farrell, and Flora Purim. Mr. Moreira's 1991 recording *Planet Drum* stayed at the top of *Billboard*'s "World Music" chart for almost six months and won the first Grammy ever awarded for Best World Music Recording. That same year, he also won the Best Live Jazz Recording Grammy for *United Nations Orchestra* with the late Dizzy Gillespie. Since the 1970s Airto Moreira has contributed to both live and recorded work by numerous artists, and has also contributed to the soundtracks of such films as *The Exorcist*, *Apocalypse Now*, and *King of the Gypsies*. Since 1974 he has toured and recorded extensively with Flora Purim. In 1990 the two formed Fourth World, whose music combines spirituality with percussive rhythms.

Jose Neto

Brazilian guitar virtuoso Jose Neto has headed his own band and is a founding member of Fourth World featuring Airto Moreira and Flora Purim. Musical director for Harry Belafonte, Mr. Neto has also collaborated with many other artists, including Hugh Masekela, Herbie Mann, and Tania Maria. Born in Saõ Paulo, Brazil, in 1954, Mr. Neto received classical training at Saõ Paulo Academy of Music. His solo albums include *Mountains and the Sea*, *Three Way Mirror*, *Reference Records*, *The Sun Is Out*, and *Struck By Lightning*. Mr. Neto's ongoing association with Harry Belafonte led to the live album *Belafonte '89* and an African tour. In South Africa, Mr. Neto produced and performed on a album entitled *Making Music in South Africa*, featuring African musicians and groups.



Richard Ranti

Richard Ranti is associate principal bassoonist of the Boston Symphony Orchestra and principal bassoonist of the Boston Pops Orchestra. He joined the BSO at the start of the 1989-90 season. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. This season he makes his debut as soloist with the Boston Pops Orchestra.

Stanley Donen

Director/choreographer Stanley Donen worked with Gene Kelly on the choreography of *Cover Girl*, then went on to give a new look to MGM musicals in the mid-1940s and into the '50s, initially as a dance director, then as a director. Among his credits are such classic musical films as *Anchors Aweigh*, *On the Town*, *Singin' in the Rain*, *Seven Brides for Seven Brothers*, *Funny Face,* and *The Pajama Game*.

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Horia Mihail

A native of Brasov, Romania, Horia Mihail is currently enrolled in Boston University's Artist Diploma Program, having received both bachelor's and master's degrees at the University of Illinois. Mr. Mihail's career includes more than 100 appearances as soloist with Romanian orchestras as well as solo and chamber music recitals in Europe and the United States (including a debut recital at New York's Carnegie Hall).



Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



Arturo Delmoni

Born to Italian parents living in New York, Arturo Delmoni received his first violin lessons at age four and soon came to the attention of Dorothy DeLay at the Juilliard School. His public career had already begun with recitals and a network television appearance when he was admitted to Juilliard as a Naumburg scholarship student. He continued his studies with Miss DeLay, Ivan Galamian, Josef Gingold, Jascha Heifetz, and Nathan Milstein. Mr. Delmoni took honors in the Dealey, Flagler, Viña del Mar, Kennedy-Rockefeller, and Leventritt competitions. Among his acclaimed recordings are *Songs My Mother Taught Me*, featuring Romantic miniatures and encore pieces; an album of unaccompanied violin music by Bach, Kreisler, and Ysaÿe; and an album of sonatas for violin and piano by Franck and Fauré. In November 1993 Mr. Delmoni's recording entitled *Music*

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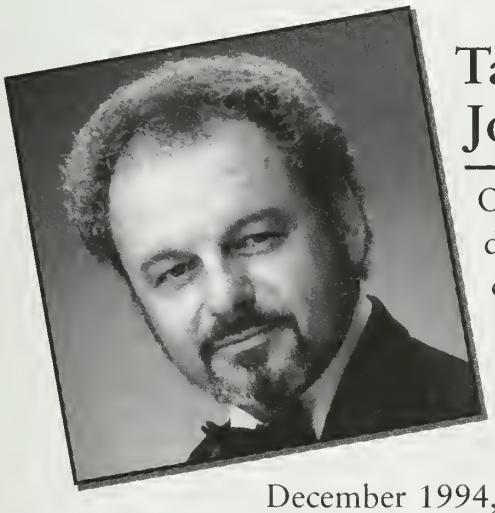
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for Violin and Guitar (with David Burgess) was honored as *Stereophile* magazine's Recording of the Month. His most recent release, *Rejoice! A String Quartet Christmas*, also features violinist Alexander Romanul, violist Katherine Murdock, and cellist Nathaniel Rosen; the recording received enthusiastic recommendations from both *Stereo Review* and *American Record Guide*. Mr. Delmoni has appeared with the symphony orchestras of St. Louis, Dallas, Spokane, El Paso, Glendale, and Tucson, the California Chamber Symphony, and the philharmonic orchestras of Rhode Island, Brooklyn, Boston, Omaha, and Kansas City. As a chamber musician, Mr. Delmoni has collaborated with such illustrious colleagues as Pinchas Zukerman, Elmar Oliveira, Emanuel Ax, Nathaniel Rosen, Jon Kimura Parker, Jeffrey Kahane, and Dudley Moore. A member of the Boston Chamber Music Society, Mr. Delmoni also appears regularly at the Seattle, Steamboat Springs (Colorado), Deer Valley (Utah), and Sitka (Alaska) music festivals. He has performed at concerts given in connection with *Stereophile* magazine's High End Hi-Fi Shows in San Francisco, New York, and Los Angeles; the Fifteenth Anniversary Celebration of *The Absolute Sound* magazine; the Awards Dinner of the Academy for the Advancement of High End Audio; and the 1992 International Summer Consumer Electronics Show. Mr. Delmoni also served on the jury for the first Henryk Szeryng Competition in Mexico City. He has performed with the Boston Pops Esplanade Orchestra on several occasions, most recently in 1992.



Tanglewood Festival Chorus, John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated that anniversary this past summer with performances of several major works during the Tanglewood season. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips. John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-kai Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Festival. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.



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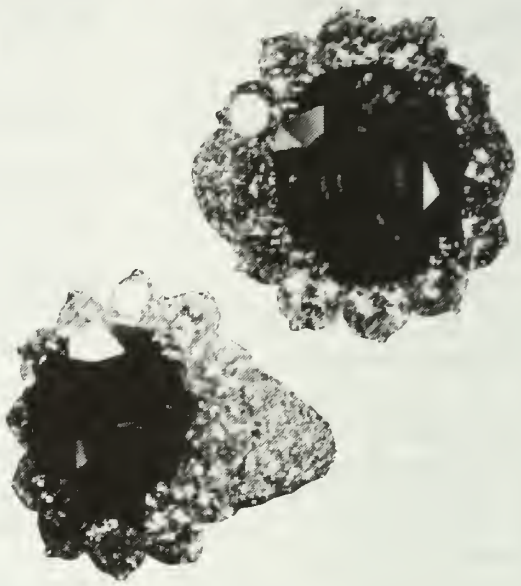
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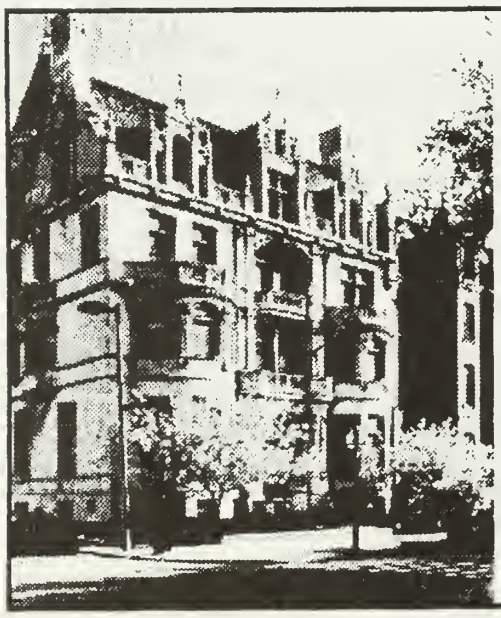
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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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THE BERKSHIRES



Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

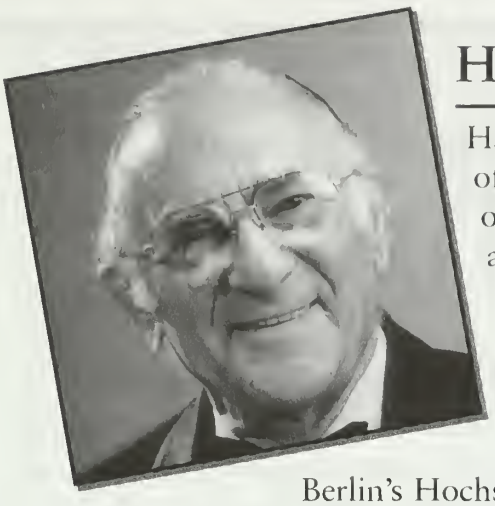
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

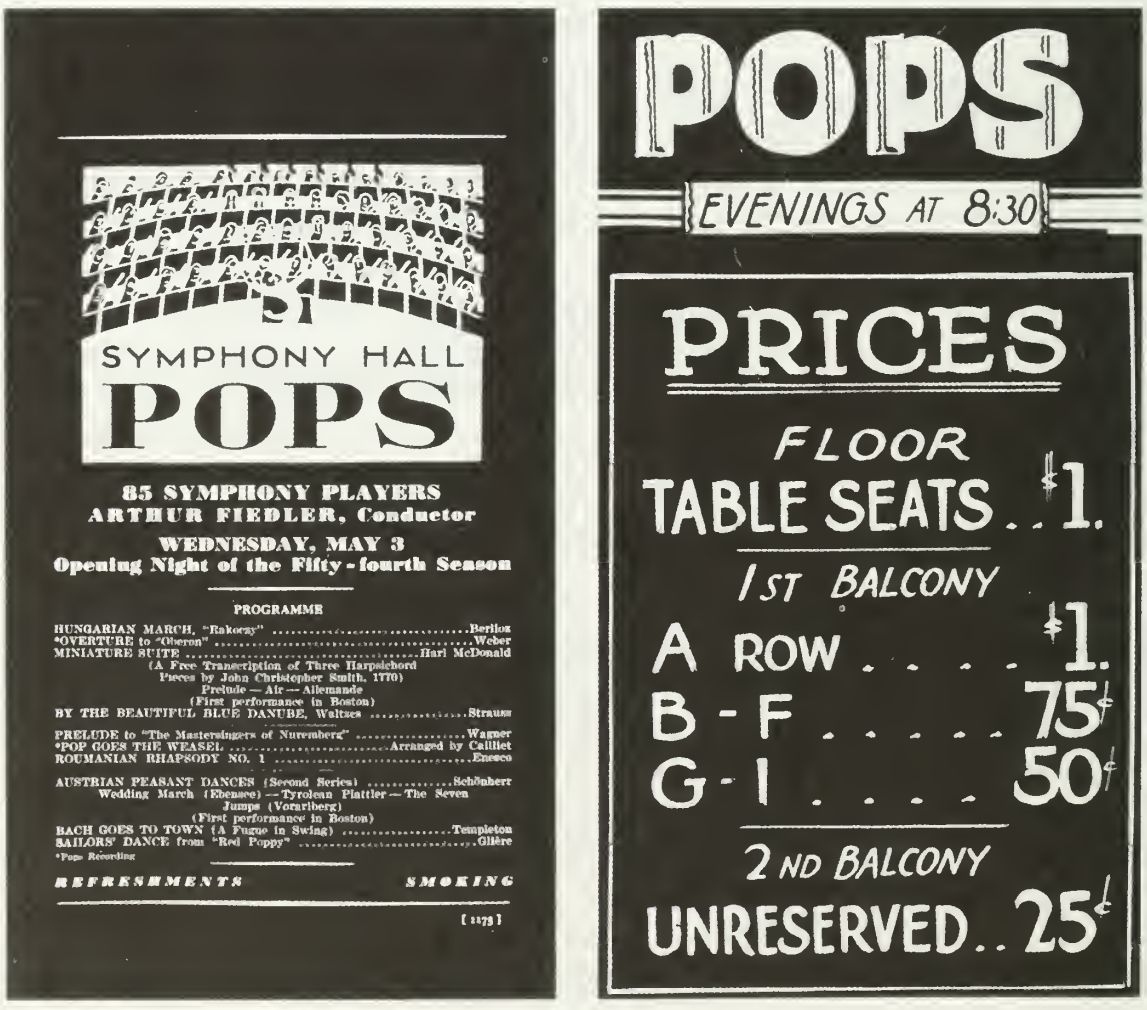
In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-



Pops in the 1930s: high-style Art Deco and low prices

erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, May 21, 1996, at 8:00

España Cañi	Marquina-Dragon
Ritual Fire Dance, from *El Amor Brujo*	Falla
Capriccio espagnol Alborada—Variazioni—Alborada— Scena e canto gitano—Fandango asturiano	Rimsky-Korsakov

INTERMISSION

French Military March	Saint-Saëns
Concerto No. 1 in A minor for cello and orchestra Allegro non troppo Allegretto con moto Allegro non troppo JONATHAN MILLER	Saint-Saëns

INTERMISSION

A Tribute to Glenn Miller

Running Wild	Grey/Wood/Gibbs-Nestico
Sunrise Serenade	Carle-Hayman
A String of Pearls	Gray-Hayman
Little Brown Jug	Eastburn-Nestico
Tuxedo Junction	Dash/Hawkins/Geyne/Johnson-Hayman
Song of the Volga Boatmen	trad.-Finnegan/Hayman
American Patrol	Meacham/Haubrich-Sebesky

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Wednesday evening, May 22, 1996, at 8:00

JOHN WILLIAMS conducting

Festive Overture	Shostakovich
Javelin	Torke
Polovtsian Dances, from *Prince Igor* Andantino—Allegro—Presto	Borodin

INTERMISSION

Procession of the Nobles, from *Mlada*	Rimsky-Korsakov
Andante e rondo ongarese, Opus 35 RICHARD RANTI, bassoon	Weber
Ritual Fire Dance, from *El Amor Brujo*	Falla

INTERMISSION

Carousel Waltz	Rodgers
The Magic of Walt Disney When You Wish Upon a Star—Whistle While You Work— Someday My Prince Will Come—Hi-Diddle Dee-Dee— Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah— When You Wish Upon a Star	arr. Ferguson
You Make Me Feel So Young	Myrow/Gordon-Osser
I Love a Parade	arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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PREVIEWS

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BOSTON...A truly spectacular house restored to perfection. Replete with exquisite detail, the property is of major historic significance as acknowledged by the Massachusetts Historical Commission. The main portion features a double drawing room, dining room, reception hall, music room, 4 bedrooms, 40 foot library, 2 offices, morning room, gourmet kitchen with spacious butler's pantry. In addition, there are two guest suites, a large garden, 3 parking spaces, and innumerable luxurious amenities. **$5,100,000**

Contact Sally Withington of the Beacon Hill office at (617) 723-2737.



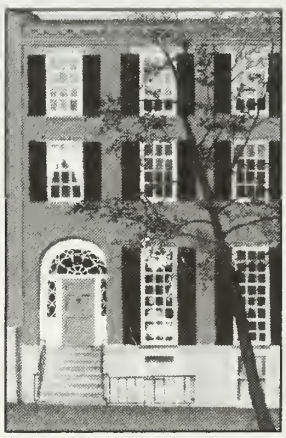
HAMILTON..."Aquila Farm" is an exceptional equestrian property on over 130 acres of paddocks, pastureland and woodland trails. Gracious 18th Century Main Residence has 24 rooms, 7-8 bedrooms, 6 full, 2 half baths. Property features include a swimming pool, three ponds, tennis court, lovely gardens, an orchard, and specimen tree plantings. For the equestrian two matching stables offer a total of 18 box stalls and heated tack rooms. There is also a professionally built carriage course for the driving equestrian. **$3,800,000**

Contact Joan Henderson of the South Hamilton office at (508) 468-4111.



BROOKLINE... New custom-built 12 room Elizabethan brick residence is sited on landscaped grounds and has 6 bedrooms, curved wall of windows in living room, cherry library, family room with fireplace/wet bar, 5 bedrooms, plus central vac and sound systems. **$2,490,000**

Contact Jane Mullowney of the Chestnut Hill office at (617) 566-2447.



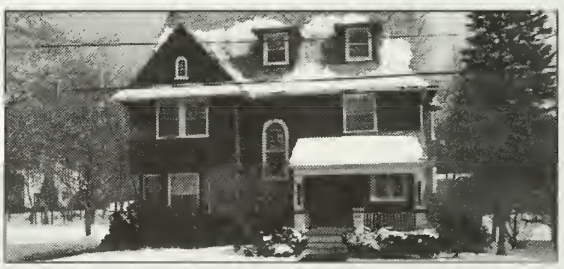
BOSTON...
Striking Federal Townhouse, on prestigious Beacon Hill, contains sixteen rooms in pristine condition and is richly appointed with fine moldings, herringbone patterned oak floors and eleven decorative fireplaces. The magnificent residence includes double parlors, impressive library, private terrace, garage and a four room au-pair suite. **$2,950,000**

Contact Louise Coppola of the Boston Back Boy office at (617) 266-4430.



NEWTON... Spectacular private custom Contemporary with spacious entertainment spaces. Living room/dining room have views of the Blue Hills; all other windows view pool, gardens and the woods. State of the art kitchen and systems reflect quality and attention to detail. **$1,480,000**

Contact Sas Cutter of the Wayland office at (508) 358-5131.



NEWTON... This architecturally elegant Victorian-era Shingle style dwelling in superb condition with turret and slate roof has been beautifully renovated. The ten-room house has six bedrooms, an ultra kitchen, three fireplaces and a separate rear entrance which leads to a private third floor. Adjacent carriage house features second floor artist studio. **$970,000**

Contact Aileen Cabitt of the Newton office at (617) 969-2447.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, May 23, 1996, at 8:00

JOHN WILLIAMS conducting

Festive Overture — Shostakovich

Javelin — Torke

Polovtsian Dances, from *Prince Igor* — Borodin
Andantino—Allegro—Presto

INTERMISSION

Procession of the Nobles, from *Mlada* — Rimsky-Korsakov

Andante e rondo ongarese, Opus 35 — Weber
RICHARD RANTI, bassoon

Ritual Fire Dance, from *El Amor Brujo* — Falla

INTERMISSION

Carousel Waltz — Rodgers

The Magic of Walt Disney — arr. Ferguson
When You Wish Upon a Star—Whistle While You Work—
Someday My Prince Will Come—Hi-Diddle Dee-Dee—
Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah—
When You Wish Upon a Star

You Make Me Feel So Young — Myrow/Gordon-Osser

I Love a Parade — arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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*CHECK LOCAL LISTINGS

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 24, 1996, at 8:00

Overture to *The Secret of Suzanne*	Wolf-Ferrari
Largo from Symphony No. 9 in E minor, *From the New World*	Dvořák
Pavane from *American Symphonette No. 2*	Gould
Overture to a Pops Concert	Mancini

INTERMISSION

Gotta Dance—A Tribute to Jerome Robbins — arr. Ramin

Gotta Dance—Papa, Won't You Dance with Me—
New York, New York—Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

A Tribute to Glenn Miller

Song of the Volga Boatmen	trad.-Finnegan/Hayman
Sunrise Serenade	Carle-Hayman
American Patrol	Meacham/Haubrich-Sebesky

INTERMISSION

Presenting
JASON ALEXANDER

It's Better With a Band	Harper/Zippel-Henderson
One Hippopotami	Busch/Sherman
Sid Bird	Shire/Maltby-Skloff
The Greatest Discovery	Howard/Dechter-Taupin
You're Nothing Without Me, from *City of Angels*	Coleman-Byers
Ring Them Bells, from *As the World Turns*	Kander/Ebb
We Live On Borrowed Time	Friedman/Skloff

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Baldwin Piano

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Among Those Present: North Kingstown High School Band; Morse Pond School Band–Falmouth; Nashua Teachers Union; Northshore Hellenic Women's Guild; GTE Laboratories; Boardman Chorale Department; Historic Deerfield, Inc.; The Notre Dame Club of Boston; Newfound Regional High School Band and Chorus; Brunswick High School; Plymouth Senior Tours; Princeton Association of New England; White Star Tours; U.S. Coast Guard; Germantown Public School; Tour Trends; Conestoga Tours.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, May 25, 1996, at 8:00

"EVENING AT POPS"

SPONSORED BY THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM AND FIDELITY INVESTMENTS

Overture to *The Secret of Suzanne*	Wolf-Ferrari
Largo from Symphony No. 9 in E minor, *From the New World*	Dvořák
Pavane from *American Symphonette No. 2*	Gould
Overture to a Pops Concert	Mancini

INTERMISSION

Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin

Gotta Dance—Papa, Won't You Dance with Me—
New York, New York—Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

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Old City Hall, 45 School Street, Boston, MA 02108 617/523-1635

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, May 25, 1996, at 8



"EVENING AT POPS"
SPONSORED BY THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM AND FIDELITY INVESTMENTS

Please note the additional information for the final third of this evening's program.

Presenting
JASON ALEXANDER
Michael Skloff, music director and arranger
D.J. Giagni, choreographer
Stuart Ross, performance director

It's Better With a Band	Harper/Zippel-Henderson
One Hippopotami	Busch/Sherman
Sid Byrd	Shire/Maltby-Skloff
The Greatest Discovery	Howard/Dechter-Taupin
You're Nothing Without Me, from *City of Angels* with Michael Skloff	Coleman-Byers
Ring Them Bells, from *As the World Turns*	Kander/Ebb
We Live On Borrowed Time	Friedman/Skloff

After graduating with honors from Carnegie-Mellon University, Michael Skloff became the pianist/leader of a country-western band in Nashville, but his dreams of working on Broadway sent him to New York. There he collaborated with writers Marta Kauffman and David Crane on the critically acclaimed stage musical version of the hit movie *Arthur*, as well as the award-winning musicals *Let Freedom Sing*, *Personals*, and *A...My Name Is Alice*. Mr. Skloff has served as music director for shows in New York and Los Angeles, including *Harrigan and Hart* and *The Rabbit Foot*. He co-created and performed in the hit show *The Diva Is Dismissed* starring Jenifer Lewis, which had long runs in Hollywood and New York. As Jason Alexander's music director, Mr. Skloff conducted the orchestra on *The Jerry Lewis MDA Telethon*, and for several *Tonight Show* appearances. He developed this evening's program and also the musical material for Bette Midler's most recent tour. His feature film credits include *Addams Family Values*, *North*, *The Stupids*, and *James and the Giant Peach*. For television, his most notable achievement is the theme song "I'll Be There for You" and the score for the NBC hit series *Friends*. Mr. Skloff received Emmy nominations for the that theme and for his theme music to the HBO series *Dream On*.

Choreographer D.J. Giagni has provided musical staging for *Teddy and Alice* on Broadway, after making his choreographic debut with *Harrigan and Hart*, which he originally created at the Goodspeed Opera House. Mr. Giagni was the associate choreographer for the Broadway production and national tour of *The Tap Dance Kid*, and staged the dances for the off-Broadway revue *Personals* and for *American Princess*. His television credits include work for the hit series *Friends* and *Mad About You* on NBC, HBO's *Dream On*, Steve Martin's NBC special *Winds of Whoopee*, *Steve Martin's Best Show Ever*, *All My Children*, and Bob Keeshan's CBS special *How to be a Man*. In motion pictures, Mr. Giagni's work includes choreography for Disney's animated feature *Pocahontas*, and work on *Undercover Blues*, *Pennies from Heaven*, and *Exorcist II, The Heretic*. His regional and stock theater credits include the musical staging for *As You Like It* directed by Jon Jory at the Actors Theatre of Louisville, where Mr. Giagni previously choreographed *The Rocky Horror Picture Show*; *Singin' in the Rain* in Birmingham, Michigan; *The Apprenticeship of Duddy Kravitz* at the American Music Theatre Festival; *Annie Get Your Gun* at the Papermill Playhouse; *Girl Crazy* at the Seattle Repertory; *A Funny Thing Happened on the Way to the Forum* at the Alliance Theatre of Atlanta; and *Carnival* at the Goodspeed Opera House. He directed/co-choreographed *Zeitgeist I* while with the DeAngelo Ballet European tour, as well as *Zeitgeist II* and *The Last of the Best*. Some of his original works include *A Look at Partner Dancing* and *Forward Motion*.

Author and director of the musical *Forever Plaid*, Stuart Ross directed the original New York production, which recently closed in its fifth year, as well as the subsequent Boston, Los Angeles, and Toronto productions. On Broadway he co-wrote the Tony-nominated musical *Starmites* and the acclaimed Radio City Music Hall Easter Show. Off-Broadway he wrote *The Heebie Jeebies*, *Not-So-New Faces*, and *Fun with Dick and Jane: The Musical*. For the past six seasons Mr. Ross has been a director and creator at the Eugene O'Neill Theatre Conference. He has written and staged nightclub and concert performances, including Mary Martin's one-person show. Mr. Ross recently finished directing his third play for HBO's New Writers Project and is currently in rehearsals for his new play, *Tea with Bea*, based on the life and art of Beatrice Lillie.

A Tribute to Glenn Miller

Song of the Volga Boatmen	trad.-Finnegan/Hayman
Sunrise Serenade	Carle-Hayman
American Patrol	Meacham/Haubrich-Sebesky

INTERMISSION

Presenting
JASON ALEXANDER

It's Better With a Band	Harper/Zippel-Henderson
One Hippopotami	Busch/Sherman
Sid Bird	Shire/Maltby-Skloff
The Greatest Discovery	Howard/Dechter-Taupin
You're Nothing Without Me, from *City of Angels*	Coleman-Byers
Ring Them Bells, from *As the World Turns*	Kander/Ebb
We Live On Borrowed Time	Friedman/Skloff

This performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional pictures of the audience may be used.

Additional funding for "Evening at Pops" is provided by the Corporation for Public Broadcasting and public television viewers.

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Maynard Goldman
Kristina Nilsson
Sandra Kott
Joseph Conte
Alexander Romanul
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden
Jennifer Elowitch

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Julie Leven
Kay Knudsen
Rebecca Katsenes
Danielle Maddon
Priscilla Hallberg
Gregory Vitale

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright
Christof Huebner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
William Rounds
Joan Esch
Toni Rapier
Kevin Crudder

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Robert Lynam
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Kathleen O'Donnell

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Steven Emery
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
Randy Montgomery

Timpani
Everett Beale

Percussion
Fred Buda
Neil Grover
Patrick Hollenbeck
John Tanzer

Harp
Judith Saiki

Piano
Bob Winter

Librarians
Marshall Burlingame
Sandra Pearson
William Shisler

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, Conductor

Sunday evening, May 26, 1996, at 7:30

HARRY ELLIS DICKSON conducting
OLD TIMERS' NIGHT

Radetsky March — Strauss

Light Cavalry Overture — Suppé

Clair de lune — Debussy-Mouton/Piston

Gaîté parisienne — Offenbach
Overture—Allegro brillante—
Waltz—Can-Can—Finale

INTERMISSION

ALL-AMERICAN FAVORITES

Hoedown, from *Rodeo* — Copland

The Humor of Leroy Anderson

Bugler's Holiday
Sandpaper Ballet
The Typewriter
Fiddle Faddle

Program continues...



MEMORIES
by Gus Kahn and E. Van Alstyne
Memories, memories, dreams of love so true,
O'er the sea of memory I'm drifting back to you;
Childhood days, wildwood days
Among the birds and bees—
You left me alone, but still you're my own
In my beautiful memories.

SCHOOL DAYS
by Gus Edwards and Will Cobb
School days, school days,
Dear old golden rule days.
Readin' an' writin' an' 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau;
And you wrote on my slate I love you so,
When we were a couple of kids.

I'M LOOKING OVER A FOUR-LEAF CLOVER
by Mort Dixon and Harry Woods
I'm looking over a four-leaf clover
That I overlooked before.
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four-leaf clover
That I overlooked before.
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ROW, ROW, ROW
by Jimmie Monaco and William Jerome
Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when,
He'd fool around and fool around
And then they'd kiss again.
And then he'd row, row, row,
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row.

I WANT A GIRL
by Harry Von Tilzer and William Dillon
I want a girl just like the girl that married dear old dad—
She was a pearl and the only girl that daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl that married dear old dad.

ALWAYS
by Irving Berlin
I'll be loving you—Always
With a love that's true—Always.
When the things you've planned
Need a helping hand
I will understand—Always, always.
Days may not be fair—Always,
That's when I'll be there—Always.
Not for just an hour,
Not for just a day,
Not for just a year but—Always.
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A PRETTY GIRL
by Irving Berlin
A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night, and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.
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IF YOU KNEW SUSIE
by Buddy deSylva and Joseph Meyer
If you knew Susie, like I know Susie
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses, what a chassis.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Susie, like I know Susie
Oh! oh! what a girl.

DEEP IN THE HEART OF TEXAS
by Don Swander and June Hershey
The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas,
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.
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GOD BLESS AMERICA
by Irving Berlin
God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet home.
God bless America, my home sweet home.
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All Aboard! (A Sentimental Journey) — arr. Hayman

Sentimental Journey—Chattanooga Choo Choo—
Casey Jones—Tuxedo Junction—Alabamy Bound—
Night Train—Take the 'A' Train—On the Atchinson,
Topeka, and the Santa Fe—Wabash Cannon Ball—
Orange Blossom Special

INTERMISSION

Richard Rodgers Waltzes — arr. Anderson

Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma*
It's a Grand Night for Singing, from *State Fair*

Remembering the Big Bands

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman

Moonlight Serenade — Miller-Hayman

In the Mood — Garland-Hayman

Memories Sing-Along — arr. Hayman

Memories—School Days—I'm Looking Over a
Four-Leaf Clover—Row, Row, Row—I Want a Girl—
Always—A Pretty Girl—If You Knew Susie—
Deep in the Heart of Texas—God Bless America

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Baldwin Piano

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SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

RITUAL FIRE DANCE, FROM *EL AMOR BRUJO*

Manuel de Falla (1876-1946)

Falla composed his one-act ballet with songs, *El Amor brujo* (*Love the Sorcerer*), on a scenario by G. Martinez Sierra. After its first performance in Madrid on April 15, 1915, he revised the work for a larger orchestra, premiering it in concert the following year. The ballet depicts the young gypsy girl, Candelas, haunted to the point of obsession by the memory of her deceased former lover, whose spirit thwarts her attempts at love-making with her new admirer, Carmelo. Since the dead man was as faithless as he was jealous, Candelas arranges for an attractive gypsy girl, Lucía, to use her charms to distract the ghost's attention, so that Candelas and Carmelo can seal their pact with a kiss and break the power of the spirit that haunts her.

The most famous number from the ballet, *Danza ritual del fuego*, is part of the exorcism. It suggests weird goings-on with its smoky trills, keening oboes, and howling horns, while the pounding of chords on the piano builds tremendous excitement.

CAPRICCIO ESPAGNOL, Opus 34

Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

CELLO CONCERTO NO. 1 IN A MINOR, OPUS 33

Camille Saint-Saëns (1835-1921)

Saint-Saëns had already composed three piano concertos and two violin concertos when he wrote the Cello Concerto No. 1 in 1872. In general these early works were relatively light in character with rather frivolous finales. The Cello Concerto is altogether more serious. The opening movement is unusually passionate in character and the formal organization of the work is quite original. Moreover, Saint-Saëns solved the

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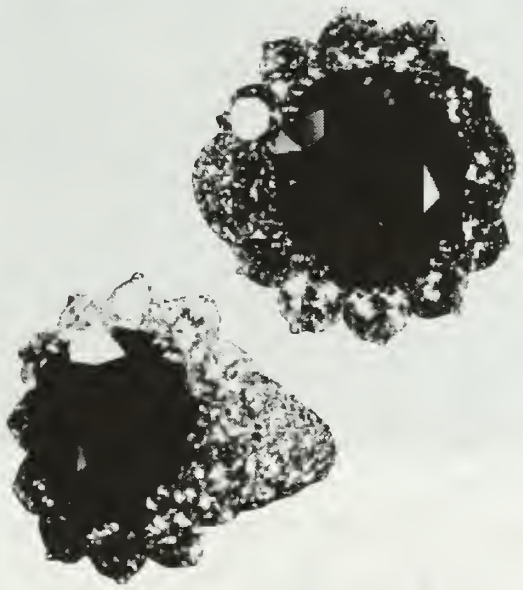
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besetting problem of cello concertos: how to let the relatively low-pitched solo instrument project through the full orchestra. He does this largely through extraordinarily delicate scoring, reserving the full orchestra only for punctuation or the few brief passages when the soloist is not playing. Saint-Saëns makes imaginative use of thematic transformations, building much of his work from motives heard in the opening bars.

FESTIVE OVERTURE
Dmitri Shostakovich (1906-75)

Shostakovich's career was marked repeatedly by sudden changes of fortune dictated by political currents within the Soviet Union, particularly during the era of Stalin, when he was twice publicly denounced for his music. Yet he remains the greatest Russian composer of this century. The majority of his fifteen symphonies, searing string quartets, various concertos, stage works, and other pieces have long since become established as contemporary classics. The circumstances of Shostakovich's career would seem to allow little opportunity for truly cheerful music, but the *Festive Overture* is surely a piece that falls into that category, with a brilliant display of orchestral effect, melodic vivacity, and rhythmic life. Shostakovich wrote it in the fall of 1954, about a

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year-and-a-half after the death of Stalin had begun to make possible a loosening of restrictions on artists, and the overture's mood may well reflect that period.

POLOVTSIAN DANCES from *PRINCE IGOR*
Alexander Borodin (1833-87)

Alexander Borodin was distinguished in two very different careers—as a chemist and as a composer. All his life he worked as a researcher and professor of chemistry, achieving lasting renown for his discoveries in this area; at the same time he was one of the most talented and original composers of nineteenth-century Russia, particularly gifted as a melodist. Borodin's scientific life kept him from composing as much music as he surely would have otherwise. He spent many years working part-time on his opera *Prince Igor*, but at his death the work was still unfinished; it was completed and partly orchestrated by his friends Rimsky-Korsakov and Glazunov. The opera is based on a historical subject, and its episodic structure has meant that it is rarely performed outside of Russia. But the extended ballet sequence, designed as entertainment for the captured Prince Igor while he is held in the camp of his enemies, the Polovtsians, has never failed to be the highlight of the work.

PROCESSION OF THE NOBLES FROM *MLADA*
Nikolai Rimsky-Korsakov

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the end, and most of the composers used their music in other works. In 1889, on the sec-

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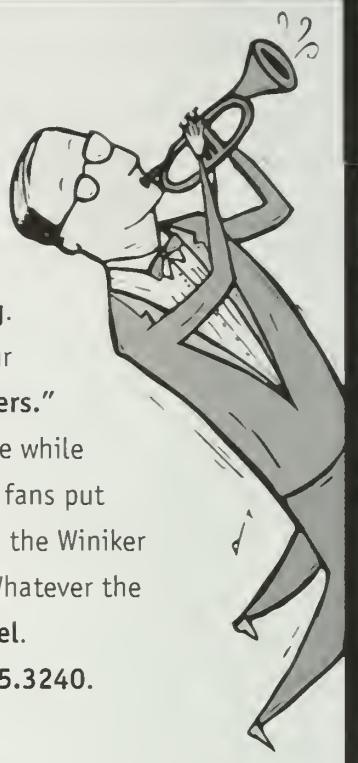




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ond anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music—including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* competely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

ANDANTE E RONDO ONGARESE, for bassoon and orchestra, Opus 35
Carl Maria von Weber (1786-1826)

Carl Maria von Weber—like his distant relative by marriage, Mozart—was a master of the treatment of the woodwind instruments. During the years right after 1810, he composed a number of concertos for clarinet and bassoon, particularly. When the Bassoon Concerto appeared, he called it "No. 1" even though no second concerto ever actually appeared; but in 1813 he composed a smaller work for bassoon and orchestra in two movements only. This was based on an older piece, a viola concerto that he had written for his brother Fridolin. This he adapted for a bassoonist friend Georg Friedrich Brandt, who gave the first performance with great success in Prague on February 19, 1813. This charming work is rather like a concerto without its first movement; Weber provides the lyrical slow movement and a characterful rondo to show off the bassoon (or viola, as the case may be).

***CAROUSEL* WALTZ**
Richard Rodgers (1902-79)

In addition to being one of the cornerstones of the American musical theater, *Carousel*, the second show produced by the team of Richard Rodgers and Oscar Hammerstein II, is a model of the imaginative adaptation and transmutation of a spoken play into a musical one. In addition to Americanizing Ferenc Molnar's dramatic fantasy *Liliom* by moving the scene from Budapest to the coast of Maine, Rodgers and Hammerstein created musical scenes that provide plot exposition and character development often more effectively than the original play did. A case in point is the opening scene. Molnar's play begins with a spoken scene showing the young Julie's interest in the handsome ne'er-do-well carousel barker Liliom and the jealousy of the older woman who owns the carousel and considers Liliom her own property. The musical version conveys the same information without using a single word, spoken or sung, by means of a lilting suite of waltzes in place of an overture, during which we see Billy Bigelow (Liliom) help Julie Jordan onto the carousel, her obvious infatuation with him, and the reaction of the proprietress.

I LOVE A PARADE
Harold Arlen (1905-86); arr. Richard Hayman

One of the last of America's great songwriters, Harold Arlen wrote songs for the Cotton Club and for Broadway and Hollywood, working over the years with lyricists Ted Koehler ("Between the Devil and the Deep Blue Sea," "Get Happy," "I've Got the World on a String," "Stormy Weather"), E. Y. Harburg ("Over the Rainbow" and the rest of the score of *The Wizard of Oz*), Ira Gershwin ("The Man That Got Away"), and Johnny Mercer ("Ac-cent-tchu-ate the Positive," "Blues in the Night," "One for My Baby," and "That Old Black Magic"). Koehler wrote the lyrics for one of Arlen's

earliest hits, "I Love a Parade," introduced at the Cotton Club by Cab Calloway in 1931. It was created during a brisk walk. Koehler recalled, "Harold liked to walk, I didn't. One day it was cold out, and to pep me up he started to hum an ad lib marching tune. I guess I started to fall into step and got warmed up. When we got down to 47th Street, 'I Love a Parade' was almost written." Richard Hayman's arrangement embeds Arlen's catchy song into the kind of musical parade known as a "patrol," in which we hear the parade coming from the distance, passing right in front of us, then marching off out of sight.

LARGO from SYMPHONY NO. 9 in E minor (*From the New World)*
Antonín Dvořák (1841-1904)

Dvořák's Symphony No. 9, his most popular, is quite literally "From the New World"; the composer was living in New York as the director of the National Conservatory of Music when he wrote it in 1893. Before the work was premiered the composer was quoted in many newpaper interviews as having claimed that he had used the music of Native Americans and African-Americans as the basis for his musical ideas, and as recommending that native-born composers do the same in order to write a truly "Amer-

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ican" music. Even though one might hear what seem to be characteristic "American" elements in the symphony, there is virtually nothing that couldn't already be found in Dvořák's earlier symphonies as well. Still, we now know that part of the symphony (the last two movements) drew upon material that he had conceived for use in an opera based on Longfellow's *Song of Hiawatha* (the opera was never written), and the Largo was claimed to have been based on "songs from the southern plantations"—though the composer himself never made this claim. Many people, however, have heard the words "Goin' home" sung to this tune and have come to believe that it was a spiritual that Dvořák had borrowed. The truth is the other way around. The words were added to the melody in 1922 by the Boston-based writer on music William Arms Fisher.

RODEO
Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually

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successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

GOTTA DANCE, A Tribute to Jerome Robbins
arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side Story*—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from eight of these shows, arranged by Sid Ramin, who was himself involved in the orchestration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum*.

RADETZKY MARCH, Opus 228
Johann Strauss, Sr. (1804-49)

Johann Strauss the father, scion of an entire family of famous waltz composers, rose from humble origins to become a world-famous composer (though his fame was ulti-

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mately overshadowed by that of his own son, also named Johann, whom we usually identify as "The Waltz King"). At the age of 15, Johann joined the orchestra of Joseph Lanner, later became Lanner's partner in the creation of music for the popular new craze of the waltz, and finally became his more succesful rival. Before his premature death at the age of 45, Strauss reached the peak of his profession, being named "Imperial-Royal Director of Music for Balls," and touring all over Europe with his orchestra. The *Radetzky March*, composed in 1848, is today the most-often performed work of Papa Strauss; it symbolizes the military power of the old Hapsburg empire as much as his son's waltz, *The Blue Danube*, represents the Vienna of that empire.

LIGHT CAVALRY OVERTURE
Franz von Suppé (1819-95)

Throughout his long life, Franz von Suppé was one of the busiest theater composers going, turning out a steady supply of overtures, songs, and full scores for plays and operettas in Vienna and elsewhere in the German-speaking world. His delightful one-act *Beautiful Galatea* may be considered the first real Viennese operetta, forerunner of the works of Strauss and Lehár, and his comic opera *Boccaccio* deserves to be much better known than it is. But most of all, Suppé is remembered by most people for a number of overtures that were played by town bands all over Europe and America for the better part of a century. The theater organists who provided the music for the early silent films would have been lacking a good part of their repertory if it had not been for Suppé's overtures. Did a platoon of horsemen ever charge in a silent film without the theater organist slipping into the galloping music from *Light Cavalry*? The advent of the talkies marked the death of that kind of film music, and now we hear *Light Cavalry* only as an isolated overture, separated from the rest of the operetta for which Suppé composed it in 1862.

CLAIR DE LUNE
Claude Debussy (1862-1918)

Clair de lune (English translation, "Moonlight") is one of Debussy's best-known works, largely because so many people played it in their early piano lessons. It is the third of four short piano pieces composed in 1890 and revised fifteen years later for publication under the overall title *Suite bergamasque*. The present orchestral version was created by the distinguished American composer Walter Piston, for many years a professor at Harvard, who has received more world premieres from the Boston Symphony Orchestra than any other composer. *Clair de lune* shimmers with the soft silver of the full moon on a quiet summer night.

GAÎTÉ PARISIENNE SUITE
Jacques Offenbach (1819-80), arr. Manuel Rosenthal

Jacques Offenbach's tuneful and sassy operettas delighted the Parisians, who came to hear *La belle Hélène aux Enfers* [*Orpheus in the Underwold*], or *La Vie parisienne*, all satirical romps making fun of French politics and classical literature—sometimes at the same time! All of them were filled with a musical *joie de vivre* that no other composer has ever matched. In 1938, when Leonid Massine wanted to create a lighthearted ballet of Parisian life, he knew that the Offenbach operettas would be the perfect source for the music. Arranger Manuel Rosenthal mined Offenbach's most popular operettas and biggest hits for the score of the ballet, which was named *Gaîté parisienne*. It has

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kept many of Offenbach's best tunes constantly before the public, and now the complete original operettas are beginning to enjoy a major revival.

THE HUMOR OF LEROY ANDERSON

Leroy Anderson (1908-75)

Leroy Anderson became a well-known composer largely by the chance that he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

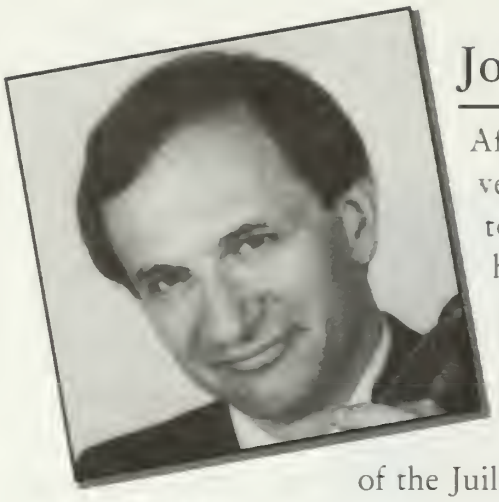
In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Waterbury, Connecticut, he was invited to become conductor of the Waterbury Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager!

RICHARD RODGERS WALTZES

(arr. Leroy Anderson)

Richard Rodgers had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of great innovators in the American musical. During the period of his major scores (from the late '20s to the early '50s), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet "Falling in Love with Love" (*The Boys from Syracuse*, based on Shakespeare's *Comedy of Errors)* to the gentle warmth of "Oh, What a Beautiful Morning" (*Oklahoma*) and the driving energy of "A Wonderful Guy" (*South Pacific).*

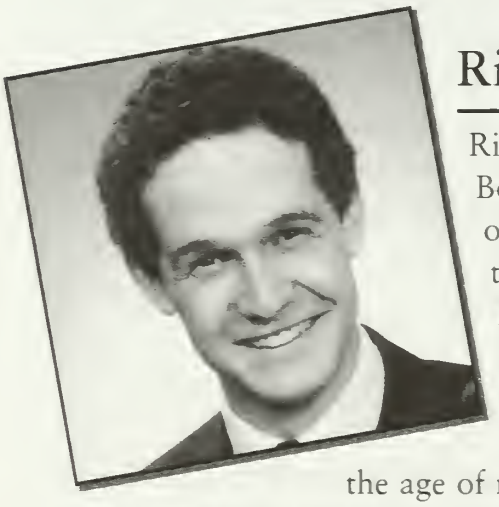
—Steven Ledbetter



Jonathan Miller

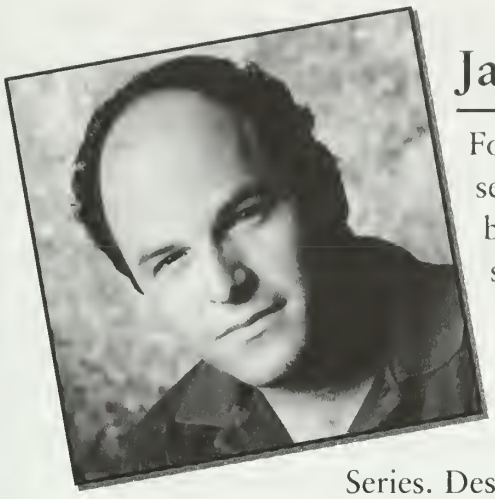
After attending Pablo Casals' master class at the University of California at Berkeley, Jonathan Miller chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio and studying also with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. Before joining the Boston Symphony in 1971, he was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras.

Mr. Miller has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston and has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet and appeared as a member of the Fine Arts Quartet. Mr. Miller is founder and music director of the Boston Artists Ensemble, which is now in its sixteenth season. He has taught at the New England Conservatory and the Boston University Tanglewood Institute, and is currently on the faculty of the Boston Conservatory of Music. In June 1990, at the invitation of Mstislav Rostropovich, he appeared as soloist at the American Cello Congress; he has been invited to perform music of Bach and Janáček at the 1996 Cello Congress. His most recent appearances as soloist with the Boston Pops Orchestra were in June 1989, under the direction of John Williams.



Richard Ranti

Richard Ranti is associate principal bassoonist of the Boston Symphony Orchestra and principal bassoonist of the Boston Pops Orchestra. He joined the BSO at the start of the 1989-90 season. Born in Montreal, Mr. Ranti started bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. This season he makes his debut as soloist with the Boston Pops Orchestra.



Jason Alexander

For Tony Award-winning actor Jason Alexander, seven seasons as George Costanza on NBC's *Seinfeld* have been the crowning glory to a twenty-year career on stage, screen, and television. For his portrayal of George, Mr. Alexander has earned four Emmy and three Golden Globe nominations, an American Television Award, and two American Comedy Awards for Best Supporting Actor in a Television Series. Despite his supporting role, he was named Best Actor in a Comedy Series by the Screen Actors Guild. Recent credits include the films *Dunstan Checks In* and *The Last Supper*, the upcoming Disney animated feature *The Hunchback of Notre Dame*, in which he lends his voice to a gargoyle, and the ABC-TV mini-series *Bye Bye Birdie*. The versatile actor has also directed *Seinfeld* episodes and made his film directing debut with *For Better or Worse,* a romantic comedy. Last July he opened his own production company, Daeson Entertainment; in addition to comedic and dramatic projects, Mr. Alexander hopes to revive the musical on both the big and small screen.

Born and raised in New Jersey, Jason Alexander took singing and dancing lessons as a child. At age sixteen he had his first professional job on a local New York children's program; two years later, while studying acting at Boston University, he landed his first feature film role in *The Burning*. Subsequent film work has included *Brighton Beach Memoirs*, *Mosquito Coast*, *Jacob's Ladder*, *White Palace*, *Coneheads, Pretty Woman*, *I Don't Buy Kisses Anymore*, *The Paper*, *North*, and *Blankman*. Last year he returned to Boston University to receive an honorary doctorate in fine arts. A lover of theater, Mr. Alexander made his Broadway debut in *Merrily We Roll Along* and later starred on Broadway in *Accomplice*, *Broadway Bound*, and *The Rink*. For his role in *Jerome Robbins' Broadway*, Jason Alexander won a Tony, an Outer Critics, and Drama Desk Awards for Best Actor in a Musical. He also wrote the narration of that show, which itself won a Tony for Best Musical. He earned a Drama-Logue Award and critical acclaim for his portrayal of Harry Truman in the one-man play *Give 'Em Hell Harry*, and joined fellow *Seinfeld* co-star Julia Louis-Dreyfus for benefit readings of Alan Zweibel's *Bunny Bunny*, a tribute to Gilda Radner, in Los Angeles and on Broadway. Among Mr. Alexander's other television credits are the CBS series *Everything's Relative*, Elliot Gould's comedy series *E.R.,* the mini-series *Favorite Son*, and hosting *Saturday Night Live*. He earned an Emmy nomination for a supporting guest role on HBO's *Dream On*, and performed song-and-dance numbers for *The Comedy Hall of Fame*, *The Kennedy Center Honors*, and the 1994 Emmy Awards. In 1995 he hosted the Emmy Awards with Cybill Shepherd. Currently, Jason Alexander also stars in USA Network's adult animation series *Duckman*. He is performing for the first time with the Boston Pops Orchestra.



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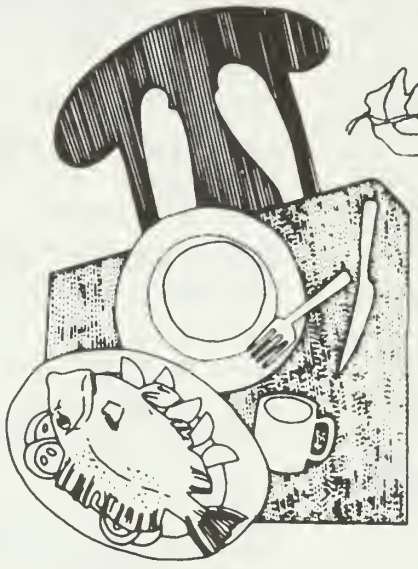
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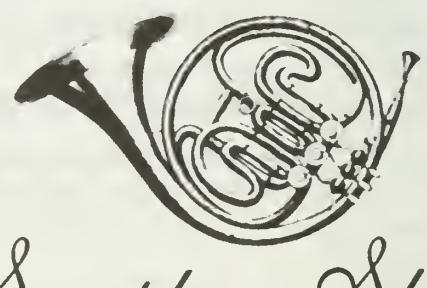
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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

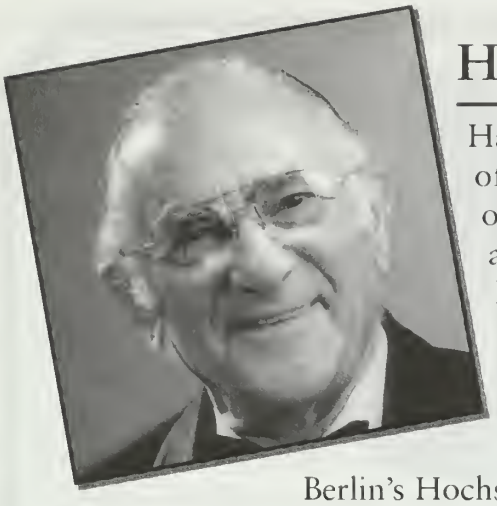
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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The Boston Pops Orchestra salutes
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for their sponsorship of the
1996 season of "Evening at Pops" on PBS.

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Massachusetts Office of Travel & Tourism

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BEGIN JUNE 3 AND NEW PROGRAMS ON JULY 1.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

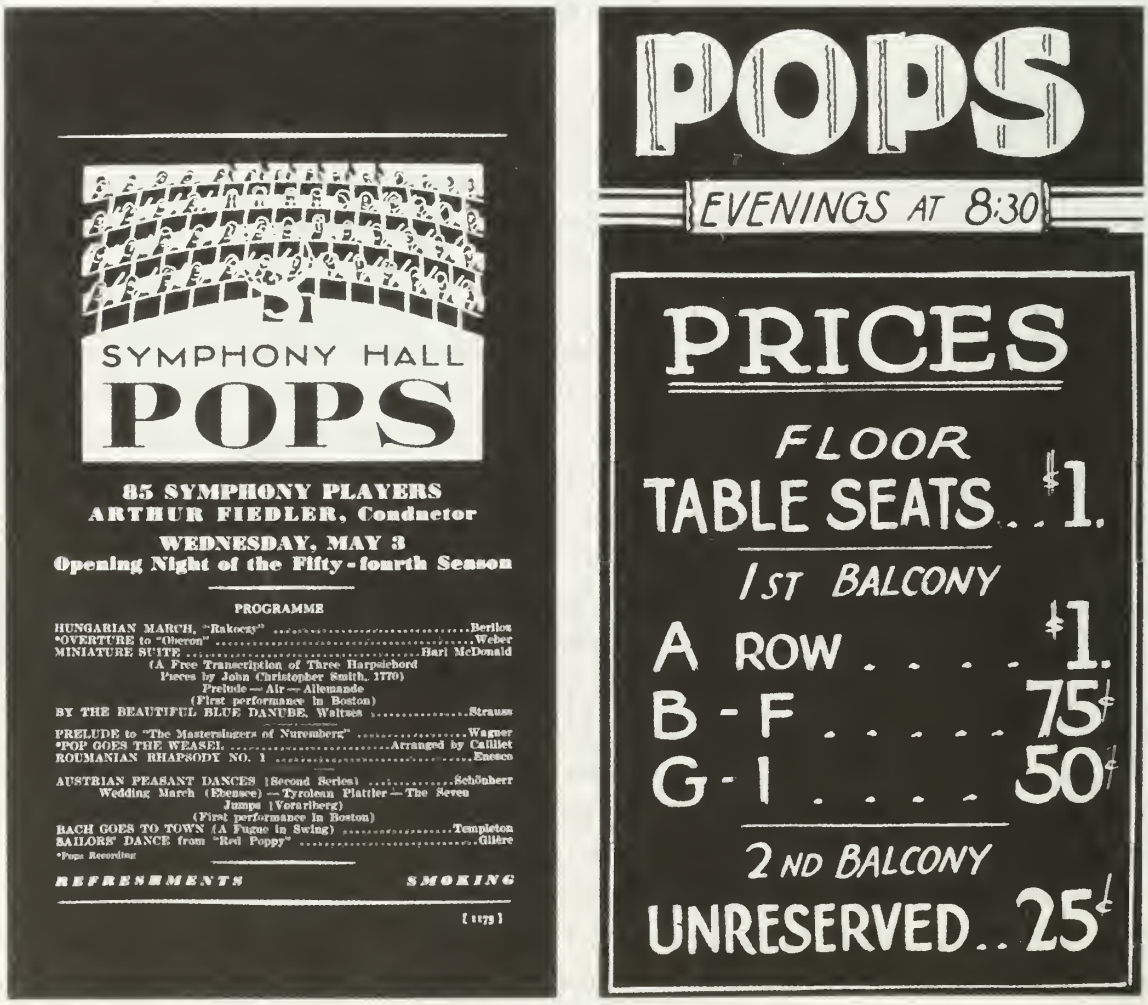
In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-



Pops in the 1930s: high-style Art Deco and low prices

erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, May 28, 1996, at 8:00

"EVENING AT POPS"
SPONSORED BY FIDELITY INVESTMENTS AND THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM

Overture to *Il Segreto di Susanna* — Wolf-Ferrari

Intermezzo from *Cavalleria rusticana* — Mascagni

Crude sorte, from *L'Italiana in Algeri* — Rossini
DENYCE GRAVES, mezzo-soprano

España Cañi — Marquina-Dragon

INTERMISSION

Allegretto from *Concerto Andaluz* — Rodrigo

Bantu — York
LOS ANGELES GUITAR QUARTET

Excerpts from *El Amor Brujo* — Falla
Introduccion y escena—En la cueva—Canción del amor dolido—Medianoche—Danza ritual del fuego—Pantomime—El aparecito—Danza del terror—Escena—Canción del fuego fatuo—La danza del juego de amor—Finale
MS. GRAVES, LOS ANGELES GUITAR QUARTET,
MARIA BENITEZ TEATRO FLAMENCO
Maria Benitez and Cecilio Benitez, Artistic Directors

Choreography by Maria Benitez
Costume Design by Leanne Mahoney

Candelas	Maria Benitez
Gypsy Lover	Angel Muñoz
Will-o'-the-Wisp	Antonio Granjero
Gypsy Women	Inmaculada Ortega
	Adriana Maresma-Fois
	Maya de Silva
	Estefania Ramirez

INTERMISSION

Theme from *Mission: Impossible* — Schifrin-Smalley

Cherokee — Noble-Nestico

Two Cole Porter Love Songs — arr. Daum

So in Love, from *Kiss Me, Kate*
Easy to Love, from *Born to Dance*

MS. GRAVES

Three Glenn Miller Favorites

In the Mood — Garland/Miller-Osser

Song of the Volga Boatmen — trad.-Finnegan/Hayman

American Patrol — Meacham/Haubrich-Sebesky

This performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional pictures of the audience may be used.

Additional funding for "Evening at Pops" is provided by the Corporation for Public Broadcasting and public television viewers.

Maria Benitez Teatro Flamenco's production of *El Amor Brujo* was made possible by a generous grant from Geraldine D. Harvey.

The appearance of Maria Benitez Teatro Flamenco this evening has been funded in part by Boatmen's Sun West, Inc. Exclusive representation: Lisa Booth Management Inc., New York.

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Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Aero Club of New England; Nynex Corporation; Joseph Warren-Soley Lodge, F.&A.M.; Harvard Pilgrim Health Plan; Cross and Shield Employees Association; Boston Alumni of Delta Gamma; Andersen Consulting; Immaculate Conception Ladies' Sodality; Lions Head Woods; Wellesley Rotary Club; Literacy Project; Winnacunnet High School; Epping High School.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor

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Peter Riley Pfitzinger

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§Substituting, 1996 spring season

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Wednesday evening, May 29, 1996, at 8:00

SPONSORED BY PAINEWEBBER, INC.

Buckaroo Holiday, from *Rodeo*	Copland
Shaker Hymn, from *Appalachian Spring*	Copland
Finale from Concerto for Orchestra	Bartók

INTERMISSION

Piano Concerto No. 23 in A, K. 488 — Mozart
Allegro
Adagio
Allegro assai
HORIA MIHAIL

INTERMISSION

A Tribute to Glenn Miller

In the Mood	Garland/Miller-Osser
A String of Pearls	Gray-Hayman
Tuxedo Junction	Dash/Hawkins/Geyne/Johnson-Hayman
My Blue Heaven	Carmichael/Washington-Nestico
Song of the Volga Boatmen	trad.-Finnegan/Hayman
Anvil Chorus	Verdi-Gray/Nestico
Runnin' Wild	Grey/Wood/Gibbs-Nestico

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: The New England Center for Autism; Williams Junior High School; Catholic Women's Club of North Quincy; Boston Symphony Association of Volunteers; Senior Officials in National Security; University Club of Boston; New England Rehabilitation Hospital; Rotary Club of Newton; Can-Am Tours; The Fortress Corporation; Forty-Niners; Ames Safety Envelope Company; St. Joseph's Church; The Gables at Winchester.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 30, 1996, at 8:00

JOHN WILLIAMS conducting

Coronation March	Tchaikovsky
Waltz from Serenade for Strings	Tchaikovsky
Capriccio italien	Tchaikovsky

INTERMISSION

Symphonie espagnole — Lalo
- Allegro non troppo
- Scherzando: Allegro molto
- Andante
- Rondo

TAMARA SMIRNOVA, violin

INTERMISSION

Overture to *Gypsy* — Styne-Ramin

A Tribute to Ol' Blue Eyes

Witchcraft	Coleman/Leigh-Nestico
In the Wee Small Hours of the Morning	Mann/Hilliard-Mishkin
Chicago	Fisher-Nestico
When the Saints Go Marchin' In	arr. May

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, May 31, 1996, at 8:00

JOHN WILLIAMS conducting

Coronation March	Tchaikovsky
Waltz from Serenade for Strings	Tchaikovsky
Capriccio italien	Tchaikovsky

INTERMISSION

Symphonie espagnole	Lalo

Allegro non troppo
Scherzando: Allegro molto
Andante
Rondo

TAMARA SMIRNOVA, violin

INTERMISSION

Overture to *Gypsy*	Styne-Ramin

A Tribute to Ol' Blue Eyes

Witchcraft	Coleman/Leigh-Nestico
In the Wee Small Hours of the Morning	Mann/Hilliard-Mishkin
Chicago	Fisher-Nestico
When the Saints Go Marchin' In	arr. May

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, June 1, 1996, at 8:00

JOHN WILLIAMS conducting

Coronation March	Tchaikovsky
Waltz from Serenade for Strings	Tchaikovsky
Capriccio italien	Tchaikovsky

INTERMISSION

Symphonie espagnole — Lalo
- Allegro non troppo
- Scherzando: Allegro molto
- Andante
- Rondo

TAMARA SMIRNOVA, violin

INTERMISSION

Overture to *Gypsy* — Styne-Ramin

A Tribute to Ol' Blue Eyes

Witchcraft	Coleman/Leigh-Nestico
In the Wee Small Hours of the Morning	Mann/Hilliard-Mishkin
Chicago	Fisher-Nestico
When the Saints Go Marchin' In	arr. May

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Maynard Goldman
Kristina Nilsson
Lisa Crockett
Tison Street
Sandra Kott
Joseph Conte
Alexander Romanul
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Stacey Alden

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Melissa Howe
Kay Knudsen
Jennifer Elowitch
Rebecca Katsenes
Priscilla Hallberg
Gregory Vitale

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Barbara Krol
Emily Bruell
Donna Jerome
Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
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William Wrzesien
Andre Lizotte

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Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

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Bruce Hall
Thomas Smith
Steven Emery
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Donald Sanders
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, June 2, 1996, at 7:30

SWING NIGHT

St. Louis Blues March — Handy/Miller-Hayman
Stompin' at the Savoy — Goodman-Osser
Satin Doll — Ellington-Hayman

Three Glenn Miller Favorites

In the Mood — Garland/Miller-Osser
Song of the Volga Boatmen — trad.-Finnegan/Hayman
American Patrol — Meacham/Haubrich-Sebesky

INTERMISSION

One O'Clock Jump — Basie-Nestico
Sunrise Serenade — Carle-Hayman

A Tribute to Artie Shaw

Concerto for Clarinet — Shaw
Begin the Beguine — Porter-May
Back Bay Shuffle — May
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INTERMISSION

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman
Song of India — Rimsky-Korsakov-Sebesky

More Glenn Miller Hits

Little Brown Jug — Eastburn-Nestico
Chattanooga Choo Choo — Gordon/Warren-Sebesky
Serenade in Blue — Gordon/Warren-Sebesky
(I've Got a Gal in) Kalamazoo — Gordon/Warren-Sebesky
James Courtemanche, Wayne Curtis, Michael Healy, Michael Heneise, Henry Lussier, Don Sturdy, and Warren Ziegler, vocalists
Runnin' Wild — Grey-Wood/Gibbs-Nestico

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OVERTURE to *IL SEGRETO DI SUSANNA*
Ermanno Wolf-Ferrari (1876-1948)

Offspring of a German father and an Italian mother, Ermanno Wolf-Ferrari (he himself added the "Ferrari"—his mother's name—in 1895 to emphasize his Italian heritage) found his greatest success writing comic operas based on the eighteenth-century plays of Carlo Goldoni (such as *I quattro rusteghi*) and especially the charming *Il segreto di Susanna* ("Susanna's Secret"), a one-act opera in which the title character is a new bride whose husband is convinced that she is having an affair because every time he comes home he smells cigarette smoke. Eventually he realizes her horrible secret—that she is a smoker! In these works, Wolf-Ferrari mined a vein of musical pastiche mixing classical brilliance with a few romantic touches.

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INTERMEZZO from *CAVALLERIA RUSTICANA*
Pietro Mascagni (1863-1945)

By his mid-twenties Mascagni had already written three unperformed full-length operas. He composed *Cavalleria rusticana (Rustic Chivalry)* in response to a publisher's competition for a new one-act opera. It was one of the winners, and its first performance, in 1890, made the young man famous overnight. He never managed to repeat that success through a long career of operatic composition, but his stormy, passionate masterpiece of love, jealousy, and murder on a sunny Easter Sunday in a small Sicilian town is constantly with us. The *Intermezzo* provides a brief respite from the tensions of the plot between the two scenes of the single act.

CRUDE SORTE, from *L'ITALIANA IN ALGERI*
Gioachino Rossini (1792-1868)

The first months of 1813 were unusually busy for the young Rossini, still just twenty years old, though he had already produced seven operas! On February 6 he produced a serious opera, *Tancredi*, then produced a revised version in Ferrara at the end of March. But he had already committed himself to writing a comic opera for Venice for the spring season. Having chosen an old but workable libretto already used by another composer five years earlier, he produced—in just eighteen days!—one of his most brilliant comic-opera successes, *L'italiana in Algeri*. A comic-opera title like "The Italian Woman in Algiers" signals to its audience that there will be a lot of slightly risqué fun on the subject of harems—and, in particular, the possibility that the title character might be the latest addition to one. And Rossini's bubbling music quickly established the work as a popular favorite, a hit on the order of one of the great Broadway shows like *Oklahoma!* or *My Fair Lady*. The plot of the opera bears no relationship to real life in Italy, Algiers, or any other locale. An Italian lady, Isabella, attempts to rescue her lover Lindoro from Mustafa, the Bey of Algiers, by whom he has been imprisoned. For the most part, the opera is a farce, but it is enriched with lyric moments, and one of the most wonderful of these is Isabella's entrance aria, *Crude sorte* ("Cruel fate"), when she finds herself captured by the servants of Mustafa and in imminent danger of being added to his harem—but the faster second part of the aria, called a *cabaletta*, leaves us in no doubt that she can take care of herself.

EXCERPTS from *EL AMOR BRUJO*
Manuel de Falla (1876-1946)

Manuel de Falla, the most important and original of the first generation of native Spanish nationalist composers, began his musical training in his native Cadiz, though he was at first undecided between careers in music or literature. Hearing the music of Edvard Grieg, whose Norwegian nationalism was based on native folk song imbued with imaginative harmonization, Falla was seized with "an intense desire to create one day something similar with Spanish music."

He went to Paris in 1907 and made his reputation there, though the outbreak of World War I forced his return to Spain. There he produced the first version of the work that became *El Amor Brujo*, usually translated as "Love, the Magician," or, more freely, "Wedded by Witchcraft." This was first conceived as a specialty piece for a gifted gypsy singer and dancer; later it was greatly enlarged as a full-scale ballet. The first version, premiered in Madrid on April 15, 1915, was not successful, but when Falla presented a concert performance of *El Amor Brujo*, rescored for full orchestra, in 1916, the work attained an instant success. One number, in particular, the *Ritual Dance of*

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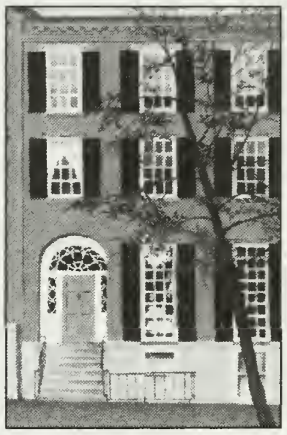
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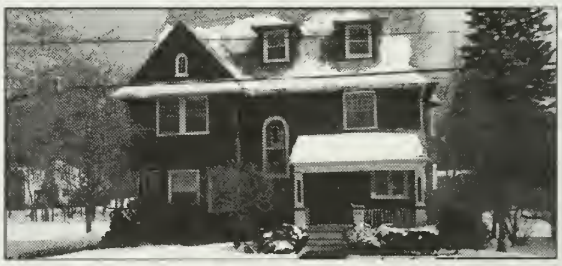
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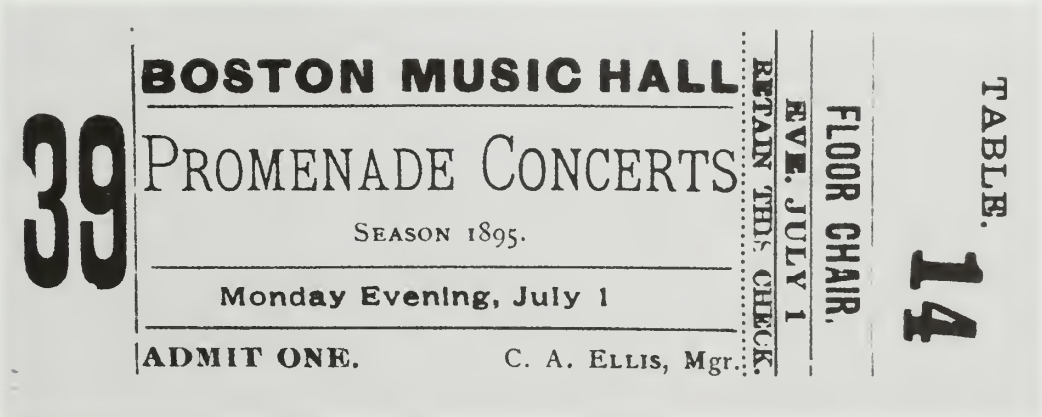
Fire, went around the world in a version for piano solo made by Falla at the request of his friend Artur Rubinstein.

The scenario of the ballet is simple and straightforward. A beautiful young woman named Candelas is haunted by the ghost of a former lover, who interferes with the wooing of the man she now loves, Carmelo. Each time they are about to seal their love pact with a kiss, the specter of her dead lover appears and interrupts. Carmelo, naturally enough upset by this state of affairs, makes inquiries into the character of the deceased man. Upon learning that he had a notorious roving eye, Carmelo enlists the aid of Candelas's friend Lucía to serve as a decoy. When Candelas and Carmelo meet again, Lucía is on hand; her near presence and alluring behavior diverts the attention of the amorous ghost long enough to allow the young lovers to seal their troth with "the kiss of perfect love," whereupon the specter disappears, never to return, and the morning bells ring out the happiness of the lovers.

The songs sprinkled throughout the ballet (sung from the orchestra pit, but representing emotions being danced on the stage) help to establish the emotional tenor of each scene: The *Canción del amor dolido* ("Song of Sorrowful Love") sets the scene with its depiction of love's agonies. The magic incantation and *Ritual Dance of Fire* leads to Lucía's teasing allurement of the ghostly gypsy in the *Canción del fuego fatuo* ("Song of the Will-o'-the-Wisp"), which expresses the same sentiments as those of a more famous gypsy enchantress, Carmen: "Love comes and goes as it will; if you chase it, it runs away, and if you run away from it, it follows you." The *Danza del juego del amor* ("Dance of the Game of Love") is the dramatic heart of the ballet, in which Lucía successfully lures the specter away from the young lovers, whose kiss then brings on the happy morning bells of the finale.

RODEO
Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.



SHAKER HYMN from *APPALACHIAN SPRING*
Aaron Copland

Over the years the late Aaron Copland wrote many different kinds of music, vocal or instrumental, abstract or programmatic, for chamber ensemble or for full orchestra. Among his most beloved compositions is the ballet score *Appalachian Spring*, composed for Martha Graham in 1943-44. The ballet offers a simple narrative of life in the Appalachian frontier early in the nineteenth century. The last section of the score consists of a set of variations on the Shaker hymn "Simple Gifts," which, both in its text and its music, characterizes the sturdy simplicity of the pioneers who built their home in the wilderness.

FINALE from CONCERTO FOR ORCHESTRA
Béla Bartók (1881-1945)

Early in the 1940s, with a world war raging in Europe, Bartók immigrated to the United States, where he had a temporary position doing research on recordings of eastern European folk songs housed at Columbia University. His morale was low

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both because he had begun to have a series of high fevers that the doctors were unable to diagnose (but which turned out to be leukemia) and because it seemed Americans showed little interest in his music. He insisted that he never wanted to compose again. The medical men were unable to do much, yet powerful medicine that spring came not from a doctor, but rather from a conductor—Serge Koussevitzky, who commissioned an orchestral work for the Boston Symphony with a guarantee of a performance.

The result, Bartók's Concerto for Orchestra, was the first score by the composer to become a mainstream favorite, and it has introduced many to his music over the years. It remains among the most famous and highly regarded of all new works to be premiered by the BSO. Koussevitzky hailed the Concerto for Orchestra as the "best orchestra piece of the last 25 years," and demonstrated his confidence in the score by putting it in the BSO program again only three weeks after the premiere performances! Bartók described the music of the finale as being a "life-assertion"; it begins with dance rhythms in a characteristic Bartókian *perpetuo moto* that rushes on and on, throwing off various motives that gradually solidify into themes, the most important of which appears in the trumpet and turns into a massive fugue, complicated and richly wrought, building up naturally to a splendidly sonorous climax.

MAMMA MARIA

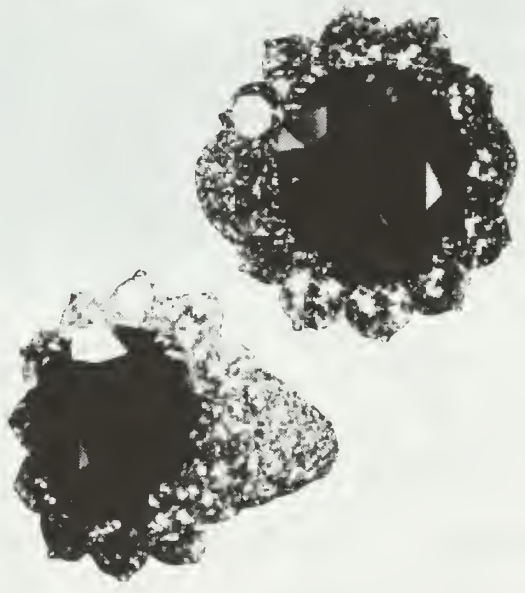
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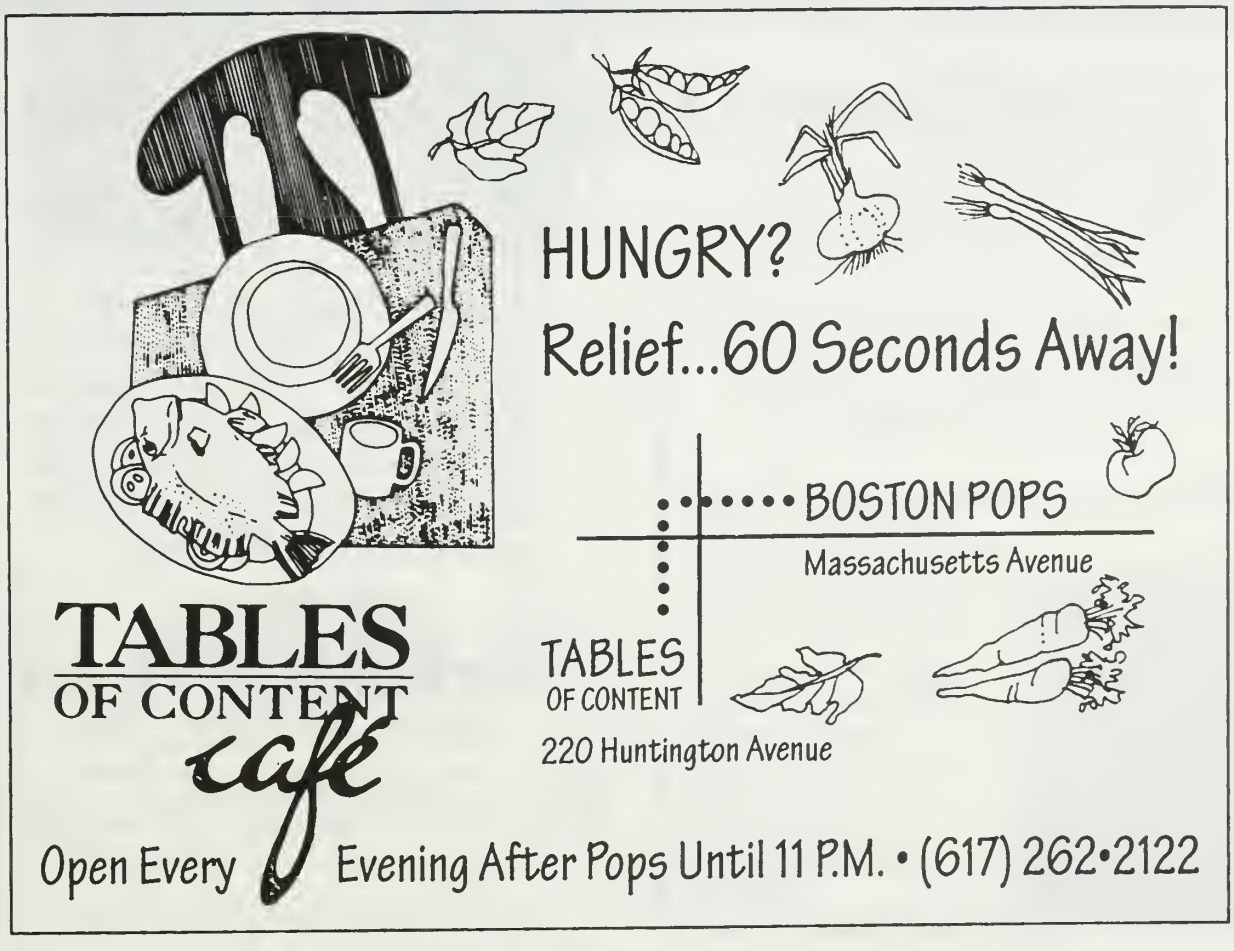

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PIANO CONCERTO IN A MAJOR, K.488
Wolfgang Amadè Mozart (1756-91)

This is one of three piano concertos that Mozart composed in 1786, while he was working on *The Marriage of Figaro*. The transparent melodic structure of the work is at once endearing, but Mozart's sunlight casts shadows as well, especially in the veiled passion of the slow movement which, brief though it is, contains the soul of the concerto. The rondo theme of the last movement instantly dissipates the mood of resignation with an irresistible stream of cheerful melody.

CAPRICCIO ITALIEN, Opus 45
Pyotr Ilyich Tchaikovsky (1840-93)

During a period of creative emptiness (when he undertook to compose his seldom-played second piano concerto out of sheer boredom!), Tchaikovsky made a mid-winter visit to the warmer climes of Italy, where he spent three months, between January and March 1880. This experience of Italy suggested to him the idea of emulating Glinka's musical evocations of the Mediterranean world (especially his *Recollection of a Summer Night in Madrid*) by assembling a series of characteristic local melodies into a musical potpourri that conjures memories of the Italian peninsula. It has been said that the opening fanfare was a military *reveille* for the soldiers in the barracks next to Tchaikovsky's hotel, and that it woke him daily while he was planning the work. The composer finished the work in May, after his return to Moscow. Its sheer tunefulness and bold orchestral colors have made the Italian Capriccio a popular score from the time of its first performance in Moscow the following December.





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SYMPHONIE ESPAGNOLE, Opus 21

Edouard Lalo (1823-1892)

When is a symphony not a symphony? One possible answer: When it is Lalo's *Symphonie espagnole*. The title is pure whimsy. The "Spanish Symphony" is quite simply a five-movement violin concerto with all the trimmings (as in the present performance, one movement is often omitted). It has a melodic freshness and a sureness of orchestral touch that have made it irresistible from the beginning. Lalo's decision to compose tunes of a Spanish flavor may have come from his own heritage (his name is Spanish, though his ancestors had lived in Flanders or northern France since the sixteenth century), but more likely it was a tribute to his friend Pablo de Sarasate, the great violinist for whom he wrote the piece. An admiring Tchaikovsky wrote of it, "It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies...The young generation of French composers is truly very promising." The *Symphonie espagnole* was composed at the same time that Bizet was working on *Carmen*, and both scores were premiered in the same year (1875). Together they are among the earliest and most successful of those musical evocations of Iberia at which French composers—think of Chabrier, Debussy, and Ravel—have excelled ever since.

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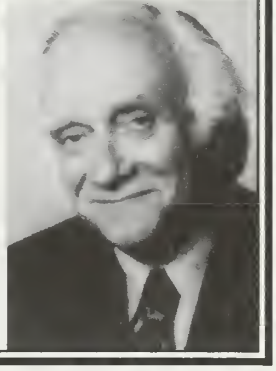
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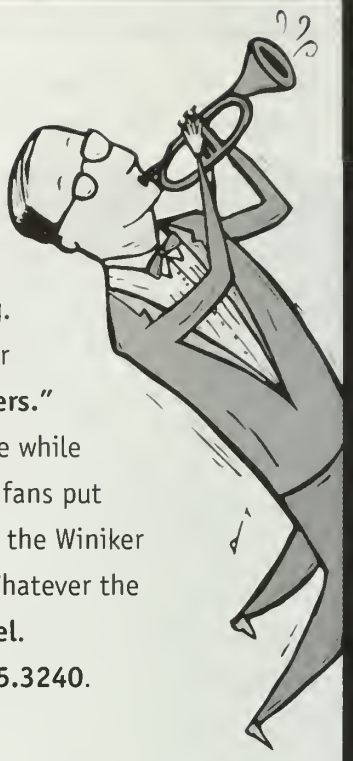
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OVERTURE to *GYPSY*

Jule Styne (1905-94)

The memoirs of a burlesque queen, a striptease artist, would seem to be an unlikely source for a successful Broadway show. Yet by putting the focus not on Gypsy Rose Lee herself, but on her stagestruck mother (played by Ethel Merman in her last great role and recreated by Tyne Daly in the recent Broadway revival), playwright Arthur Laurents, lyricist Stephen Sondheim, and composer Jule Styne created one of the classic backstage stories in a superb musical.

WHEN THE SAINTS GO MARCHIN' IN

arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the Saints Go Marchin' In" used to be played twice by black bands at funerals in New Orleans around 1900–slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

CONCERTO FOR CLARINET

Artie Shaw (b.1910)

New Haven-born Arthur Arshawsky became famous as one of the great clarinetists, bandleaders, and composers of the swing era under the name Artie Shaw. In 1936 he founded a band with a most unusual instrumentation, including a string quartet, three rhythm instruments, and his own clarinet. Later he added two trumpets, trombone, sax, and a singer, but even so the group may have been too novel, because he was forced to disband it in 1937. The following year he created a more traditional swing band and recorded his first big hit, a version of Cole Porter's *Begin the Beguine*. Though he was seen as a rival and a challenge to Benny Goodman, Shaw was basically a very shy man who did not enjoy the limelight, and he largely withdrew from public performance after the early 1940s. He continued to study and compose, however, flirting occasionally with classical music, as in his Concerto for Clarinet of 1940.

—Steven Ledbetter

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Denyce Graves

American mezzo-soprano Denyce Graves has recently made a number of important debuts in the Americas and in Europe and continues to receive enthusiastic praise for her interpretation of the title role in *Carmen*. In recent seasons she has performed Carmen at the Royal Opera House, Covent Garden, at the Grand Théâtre de Genève, Houston Grand Opera, Teatro Colon in Buenos Aires, Zürich Opera, Bavarian State Opera, the Washington Opera, and at Arena di Verona.

Her current season began with her Metropolitan Opera debut in the title role of *Carmen*, and has also included a return engagement at the Teatro Carlo Felice in Genoa for Chausson's *Poème de l'amour et de la mer*, her debut with the City of Birmingham Symphony Orchestra in Verdi's *Requiem*, her debut as Dorabella in *Così fan tutte* with the Opera Company of Philadelphia, concert performances of *La Damnation de Faust* with the Houston Symphony and with the Orchester der Beethovenhalle in Bonn, *El Amor Brujo* at the Royal Concertgebouw in Amsterdam, and Mahler's Eighth Symphony with the Israel Philharmonic. The upcoming season will include performances at the Metropolitan Opera and a recording of *La Forza del Destino* for Decca, with James Levine conducting; debut performances with the Dallas Opera in *Carmen;* a new production of *Carmen* with the Metropolitan Opera; and a solo recital for the Washington Performing Arts Society at the Kennedy Center. In the summer of 1992 Denyce Graves performed in Rio de Janeiro in the "Concert for Planet Earth," a gala performance celebrating the United Nations Summit on the Environment. The concert was broadcast live to many nations around the world and has been released on Sony audio and video recordings. Excerpts were telecast on PBS's *Great Performances* series in December 1993. Ms. Graves has also recorded the role of Gertrude in *Hamlet* (EMI Classics), Emilia in *Otello* (Deutsche Grammophon), the Gran Vestale in *La vestale* (Sony Classical), and Maddalena in *Rigoletto* (to be released on Deutsche Grammophon), as well as a recital album featuring music of French Romantic opera heroines. Among Ms. Graves' many honors are the Grand Prix du Concours International de Chant de Paris, the first-prize Eleanor Steber Music Award in the Opera Columbus Vocal Competition, a Jacobson Study Grant from the Richard Tucker Music Foundation, the Grand Prix Lyrique, the Marion Anderson Award, Second Prize in the 1990 MacAllister Awards competition, a George London Career Grant, and a Metropolitan Opera career study grant. A native of Washington, D.C., Denyce Graves attended the Duke Ellington School for the Performing Arts there, and received her education at Oberlin College Conservatory and the New England Conservatory. She is making her Boston Pops debut.



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The Los Angeles Guitar Quartet (John Dearman, William Kanengiser, Scott Tennant, and Andrew York) is one of the most versatile instrumental ensembles performing today. Popularly known as LAGQ, the group has set new standards for the guitar quartet medium with its inventive transcriptions of concert masterworks as well as its interpretations of works from the contemporary and world-music realms. The LAGQ has appeared on the prestigious guitar and chamber music series of Lincoln Center, Pasadena's Ambassador Auditorium, Chicago's Orchestra Hall, and Carnegie's Weill Recital Hall, as well as the Hong Kong, Singapore, and Istanbul International Arts Festivals. Highlights of the current season include appearances at New York's Kaye Playhouse and UCLA's Guitar and Chamber Series; guest appearances on public radio's *West Coast Live* and Britain's top "chat" show, *The Pebble Mill Show*; a live broadcast for BBC Radio; a tour of Japan; and an extensive European tour to Stuttgart, Berlin, Munich, Linz, Istanbul, England, and Holland. The 1996-97 season will take them on a United States tour to Dallas, St. Louis, Atlanta's Spivey Hall, and San Francisco's Herbst Theater, as well as on two extensive tours of Europe. The Los Angeles Guitar Quartet records for Delos International, which has released three of their compact discs: *Dances from Renaissance to Nutcracker, Evening in Granada*, and *Labyrinth*. The group is also featured on the best-selling Delos CD *Heigh-Ho Mozart*.

Originally from Minneapolis, **John Dearman** is a versatile guitarist whose repertoire ranges from samba to bluegrass, and flamenco to classical. He performs on a unique seven-string guitar that has extended upper and lower registers. **William Kanengiser** is an active soloist, recording artist, and faculty member at the University of Southern California. His dazzling technique, innovative programming, and transcriptions of the standard repertory have made him somewhat of cult figure among guitar aficionados. First prize-winner in the 1989 Tokyo International Competition, Detroit-born **Scott**

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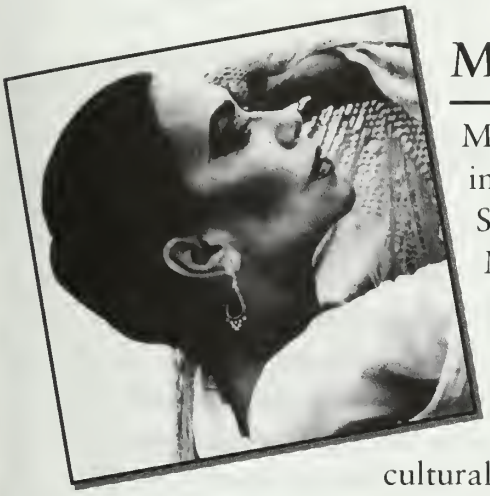


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Tennant has been concertizing since age twelve. He actively performs and records as a solo artist, is on the guitar faculty at USC, and wrote *Pumping Nylon*, a best-selling technical handbook for the classical guitarist. Composer/guitarist Andrew York has written works that have been performed and recorded by such artists as John Williams, Christopher Parkening, David Brandon, and Scott Tennant. Three of his works are featured on the LAGQ's latest Delos release *Labyrinth*. This is the Los Angeles Guitar Quartet's first appearance with the Boston Pops Orchestra.



Maria Benitez Teatro Flamenco

Maria Benitez Teatro Flamenco boasts a national and international reputation as the leading company of Spanish dance in the United States. It was 1970 when Maria Benitez launched her first season in northern New Mexico. Performing in a restaurant in the small village of Tesuque, the company comprised only Maria, a male dancer, and a guitarist. Now the company has grown to become an integral part of the cultural life of Santa Fe, New Mexico, and receives invitations to perform from all over the world, including Jacob's Pillow, the American Dance Festival, Spoleto Festival USA, major concert halls in all fifty states, as well as in Canada, Germany, Holland, Spain, and Austria. Finding a contemporary pulse in traditional rhythms, the company reflects the ideal of a diverse repertory with the

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rhythms of flamenco at its core. In recent years Ms. Benitez has invited distinguished choreographers from Spain and the United States, including Mario Maya, Ciro, and Joaquin Ruiz, to create new works especially for Teatro Flamenco. The pushing of the limits of traditional flamenco was highlighted in the company's 1995 performances of Manuel de Falla's *El Amor Brujo*. The production, which marked the 50th anniversary of the composer's death, uses the original 1915 chamber version, combining dialogue, song, and dance to tell this tale of love, loss, and triumph by one of Spain's most prolific composers. A recording of this version of the score was made specifically for the Maria Benitez Teatro Flamenco production, featuring mezzo-soprano Kathleen Clawson and the Santa Fe Chamber Orchestra under the direction of Angel Gil Ordoñez.

Founder and director of Teatro Flamenco, Maria Benitez is a native New Mexican. She studied in both the United States and Spain. In 1983 she and her husband Cecilio co-founded the Institute for Spanish Arts as a not-for-profit educational and cultural organization to preserve and promote the rich artistic and cultural heritage of Spain. Ms. Benitez also regularly performs and choreographs for opera. In June 1994 she choreographed and performed in Opera Theatre of St. Louis's production of *Iphigenia*, and in 1993 she staged and performed in *La Vida Breve* and *El Amor Brujo* for the Dallas Opera. The latter work has been subsequently presented by the San Antonio and Colorado Springs symphony orchestras. Her choreography for the Metropolitan Opera's production of *Carmen* was televised nationally on PBS's *Great Performances*. Ms. Benitez has also worked for the Boston Lyric, Virginia, Santa Fe, Fort Worth, and Austin opera companies. Last summer she choreographed the Santa Fe Stages production of *La Tragedie de Carmen* and in January choreographed *La forza del destino* for the Metropolitan Opera. Maria Benitez Teatro Flamenco is performing for the first time with the Boston Pops Orchestra.

Horia Mihail

A native of Brasov, Romania, Horia Mihail is currently enrolled in Boston University's Artist Diploma Program, having received both bachelor's and master's degrees at the University of Illinois. Mr. Mihail's career includes more than 100 appearances as soloist with Romanian orchestras as well as solo and chamber music recitals in Europe and the United States (including a debut recital at New York's Carnegie Hall).



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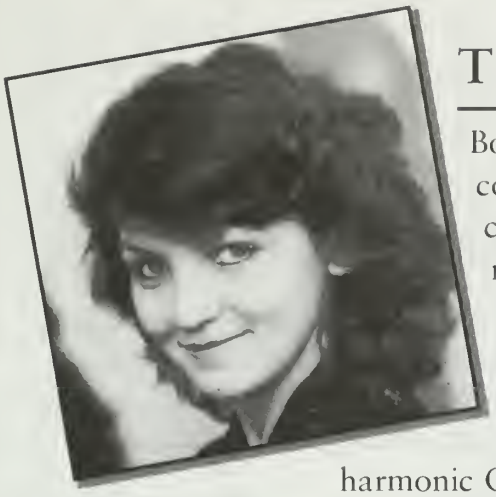
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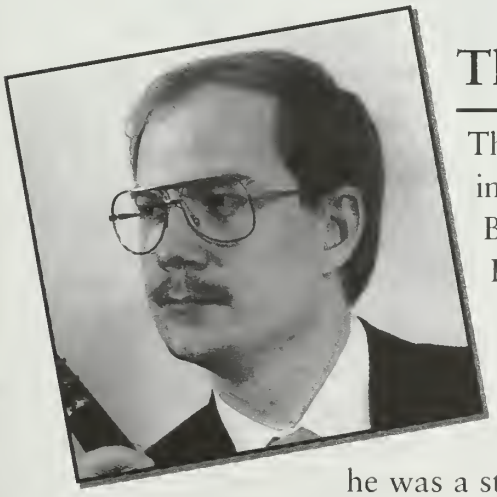
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Tamara Smirnova

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at the age of six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow, where she studied with Eugenia Chugaeva. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, Ms. Smirnova won acclaim for her numerous solo recitals and solo appearances with the Zagreb Philharmonic Orchestra, the Slovene Philharmonic Orchestra, the Zagreb Soloists, and the Dubrovnik City Orchestra, among others. She has also appeared with orchestras in the former Soviet Union and has concertized in Czechoslovakia, West Germany, Belgium, and Great Britain. A Bronze Medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival and is a laureate of the annual award of the Croatian Musicians Association for 1988, "Milka Trnina." In November 1986 she made her acclaimed American recital debut at Jordan Hall with a benefit performance for Project STEP (String Training and Educational Program for Students of Color). She has performed regularly as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb. In September 1992, in Zagreb, Ms. Smirnova recorded Bach's complete unaccompanied solo violin works for Croatia Records. She also opened the Zagreb Philharmonic season as soloist in Beethoven's Violin Concerto. She has appeared on many occasions as soloist with the Boston Pops Orchestra, most recently in May 1995.



Thomas Martin

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. These are his first performances as soloist with the Boston Pops Orchestra.

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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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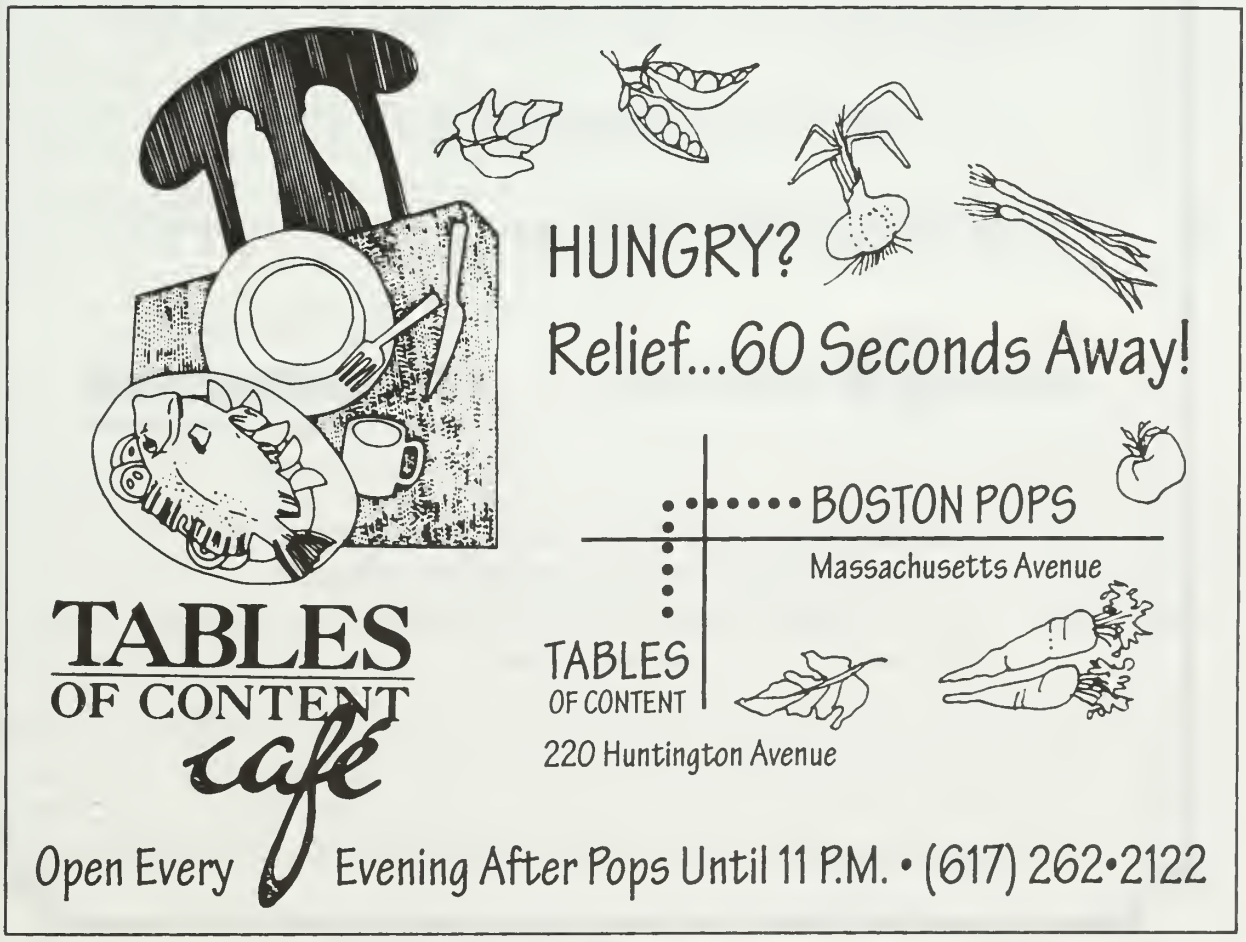
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

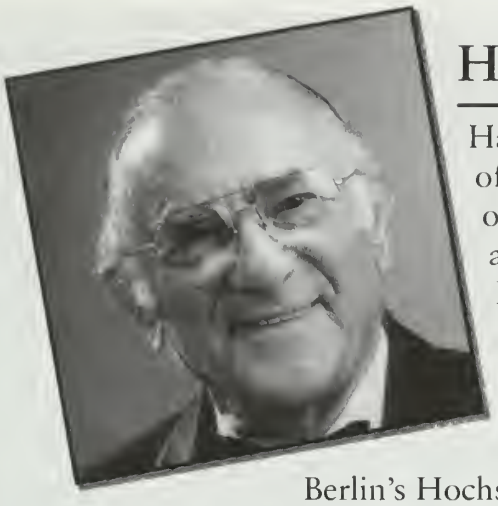
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

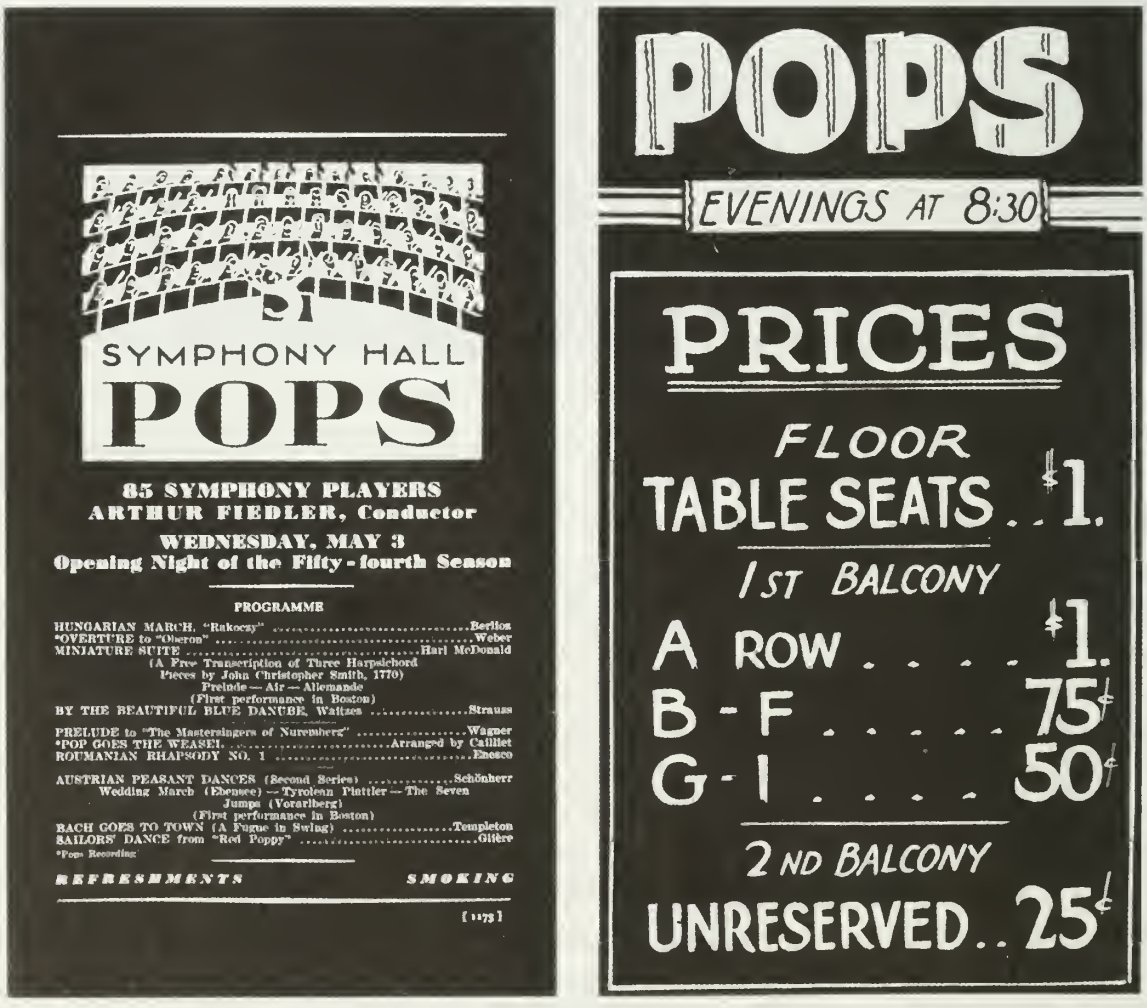
In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-



Pops in the 1930s: high-style Art Deco and low prices

erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.

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Hoedown from *Rodeo* — Copland

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Allegro affettuoso, from Piano Concerto in A minor, Opus 54 — Schumann

Nevertheless, Hello — Aaberg-Nobis

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Fair Harvard
Radcliffe, We Rise to Greet Thee

Selections from *West Side Story* — Bernstein-Mason
I Feel Pretty—Maria—Something's Coming—
Tonight—One Hand, One Heart—Cool—
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Eleanor Rigby — Lennon/McCartney-Hayman

Beach Boys Medley — Wilson/Love-Custer
Good Vibrations—I Get Around—California Girls

Song lyrics appear on page 29.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

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Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

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KEITH LOCKHART, *Conductor*

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Three Dances from *Fancy Free* Galop—Waltz—Danzon	Bernstein
Shaker Hymn, from *Appalachian Spring*	Copland
March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

INTERMISSION

A Harvard Festival	Anderson
Fantasy on *The Incredible Flutist* DORIOT ANTHONY DWYER, flute	Piston-Dwyer
Finale from Concerto for Flute and Orchestra MS. DWYER	Piston
Hoedown from *Rodeo*	Copland

INTERMISSION

Fair Harvard
Radcliffe, We Rise to Greet Thee

Bernstein on Broadway — arr. Ramin

New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

The Humor of Leroy Anderson

The Typewriter
Fiddle Faddle

A Tribute to Glenn Miller

Song of the Volga Boatmen	trad.-Finegan/Hayman
Moonlight Serenade	Miller-Hayman
American Patrol	Meacham/Haubrich-Sebesky

Song lyrics appear on page 29.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA, Sony Classical, and Philips Records.

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Contact Jane Mullowney of the Chestnut Hill office at (617) 566-2447.



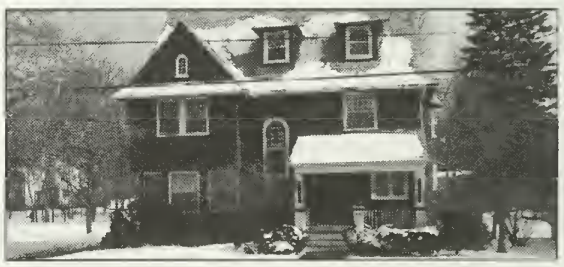
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 5, 1996, at 8:00

PRESIDENTS AT POPS

Hail to the Chief	trad.
Overture to a Pops Concert	Mancini
Three Dances from *Fancy Free* Galop—Waltz—Danzon	Bernstein
Shaker Hymn, from *Appalachian Spring*	Copland
March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

INTERMISSION

Advantage Marathon Fanfare	O'Loughlin
Allegro non troppo from Violin Concerto No. 3 in B minor, Opus 61	Saint-Saëns

MARIANA GREEN

"Young Executive's Guide to the Orchestra"	Britten

INTERMISSION

M.T.A.	Steiner/Hawes-Hayman

Concerto for Presidents and Orchestra

A Tribute to Glenn Miller

In the Mood	Garland-Osser
Serenade in Blue	Gordon/Warren-Sebesky
Chattanooga Choo Choo	Gordon/Warren-Sebesky

James Courtemanche, Wayne Curtis, Michael Healy, Michael Heneise, Henry Lussier, Don Sturdy, and Warren Ziegler, vocalists

Runnin' Wild	Grey/Wood/Gibbs-Nestico

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Baldwin Piano

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For further information, please contact Daniel P. Breen, Director of the Boston Symphony Annual Fund, at (617) 638-9251.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, June 6, 1996, at 8:00

ROBERT BERNHARDT conducting
TECH NIGHT AT POPS

Academic Festival Overture	Brahms
Allegretto scherzando from Symphony No. 8	Beethoven
Polovtsian Dances from *Prince Igor* Andantino—Allegro—Presto	Borodin

INTERMISSION

Triumphal March from *Aïda*	Verdi
Et incarnatus est, from Mass in C minor	Mozart
Give Me Jesus	trad.-Cutter
Oh, What a Beautiful City PAMELA WOOD, soprano	trad.-Cutter

INTERMISSION

In Praise of MIT	Wilbur, '26

Two Leroy Anderson Favorites

Bugler's Holiday
The Typewriter

Colonel Bogey March	Alford
Theme from *Jurassic Park*	Williams
Excerpts from *Superman* Love Theme—March	Williams

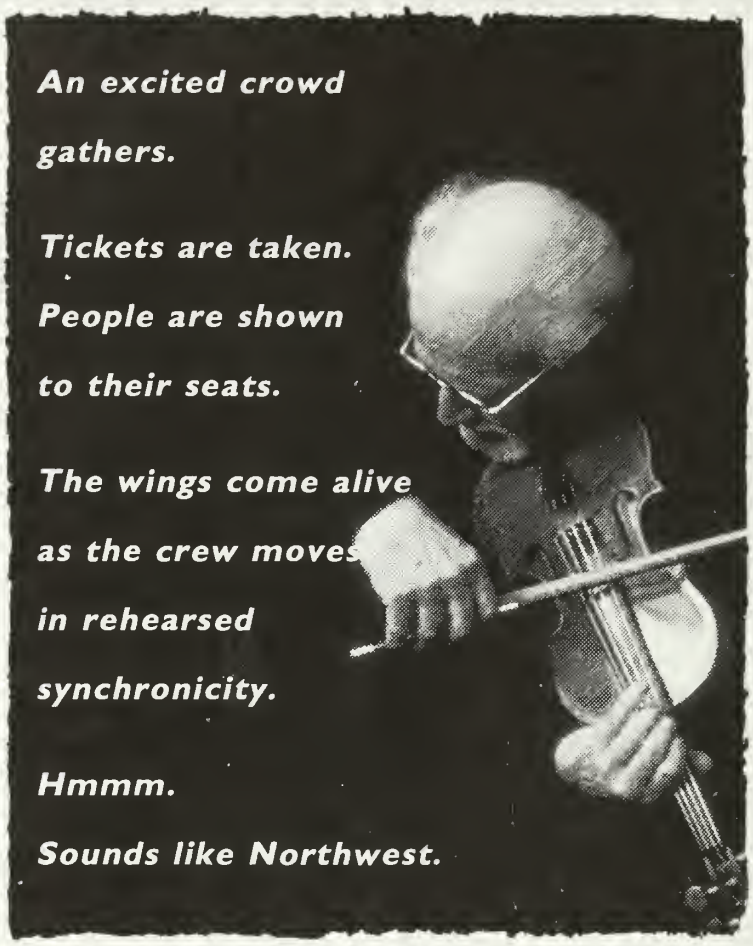
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, June 7, 1996, at 8:00

ROBERT BERNHARDT conducting
"GREAT DISCOVERIES, GREAT MUSIC"

Academic Festival Overture	Brahms
Allegretto scherzando from Symphony No. 8	Beethoven
Polovtsian Dances from *Prince Igor*	Borodin

INTERMISSION

Triumphal March from *Aida*	Verdi
Introduction and Rondo capriccioso, Opus 28	Saint-Saëns
Theme from *Schindler's List* BENNY KIM, violin	Williams
Perpetuum Mobile	Strauss

INTERMISSION

Two Leroy Anderson Favorites

Bugler's Holiday
The Typewriter

Colonel Bogey March	Alford
Theme from *Jurassic Park*	Williams
Excerpts from *Superman* Love Theme—March	Williams

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Baldwin Piano

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Among Those Present: MIT Class of 1996; A.C.E.C./New England; Monitor Company, Inc.; Minuteman Home Care; Alliance for the Mentally Ill Inc.; Grace Chapel; North Cumberland Middle School Band; Stone & Webster Engineering Corporation; Norwood Parents Music Association; Women's Club of Old Saybrook Music Group; Nazareth; Lynn Historical Society; Unitarian-Universalist Church, Greater Lynn; Sutherland Tours; Harold Martin School; Roamer Tours; Haverhill Education Association; Manic Depressive & Depressive Association/Boston; Wilmington Insurance Agency, Inc.; Orleans Graduates.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, June 8, 1996, at 8:00

ROBERT BERNHARDT conducting

Academic Festival Overture	Brahms
Allegretto scherzando from Symphony No. 8	Beethoven
Polovtsian Dances from *Prince Igor* Andantino—Allegro—Presto	Borodin

INTERMISSION

Triumphal March from *Aida*	Verdi
Introduction and Rondo capriccioso, Opus 28	Saint-Saëns
Theme from *Schindler's List* BENNY KIM, violin	Williams
Perpetuum Mobile	Strauss

INTERMISSION

Two Leroy Anderson Favorites

Bugler's Holiday

The Typewriter

Colonel Bogey March	Alford
Theme from *Jurassic Park*	Williams
Excerpts from *Superman* Love Theme—March	Williams

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Baldwin Piano

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Among Those Present: Brain Tumor Society; Spirit of Boston; Salem State College Alumni Association; Sanford High School Band; Peter Bent Brigham School of Nursing Alums; BayPath Home and Community Services; Roamer Tours; Connecticut Public Radio; National Association of Corrosion Engineers; The Congregators of Amherst, NH; Penn State Alumni Association Greater Boston Chapter; Notre Dame Academy; Fletcher Allen Health Care; St. Constantine & Helen Greek Orthodox; P.J. Stultz Music School; Overton Blue Bonnets; New World Tours.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Maynard Goldman
Kristina Nilsson
Lisa Crockett
Tison Street
Sandra Kott
Joseph Conte
Alexander Romanul
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Stacey Alden

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Melissa Howe
Kay Knudsen
Jennifer Elowitch
Rebecca Katsenes
Priscilla Hallberg
Liana Zaretsky

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Barbara Krol
David Rubinstein
Donna Jerome
Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Robert Lynam
Prentice Pilot
Mark Henry

Flutes
Kathleen O'Donnell
Julie Scolnik

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Steven Emery
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Librarians
Marshall Burlingame
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, June 9, 1996, at 7:30

MITCH MILLER conducting

American Salute (When Johnny Comes Marching Home) — Gould

Slow Dance — Wilder

On the Trail, from *Grand Canyon Suite* — Grofé

INTERMISSION

Rhapsody in Blue — Gershwin
MICHAEL KIM, piano

INTERMISSION

Selections from *The Wizard of Oz* — Arlen-Osser
We're Off to See the Wizard—Ding Dong the Witch Is Dead—
The Merry Old Land of Oz—Somewhere Over the Rainbow

Sing Along with Mitch

See separate sheet for sing-along lyrics.

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Baldwin Piano

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

OVERTURE to *CANDIDE*

Leonard Bernstein (1918-90)

Candide, a musical based on Voltaire's short, satiric novel, opened on Broadway on December 1, 1956. It was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, but its score—preserved on an original-cast album—became an underground favorite and had much to do with the completely rewritten and restaged version two decades later. That one was a popular success. Since then, *Candide* has been elaborated to the proportions of a comic opera and has been played frequently in opera houses all over the world. Few musicals—or operas—have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real

Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,
And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
To the age that is waiting before,
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of the night!
Calm rising thro' change and thro' storm!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
Thou has been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

overture that was something other than the hastily-cobbled-together potpourri of songs designated to be the hit numbers. This bright and sassy overture has remained with every version of *Candide* and quickly became a concert favorite as well.

SELECTIONS BY LEROY ANDERSON

Leroy Anderson (1908-75)

Leroy Anderson became a well-known composer largely by the chance that he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Waterbury, Connecticut, he was invited to become conductor of the Waterbury Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager!

RODEO

Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

SPIRIT OF THE EAGLE

Parmer Fuller (b.1949)

Tonight Keith Lockhart and the Boston Pops Orchestra present the world premiere of Parmer Fuller's *Spirit of the Eagle*, written in honor of the 100th anniversary of the Harvard-Boston Pops tradition and the 25th reunion of the composer's class at Harvard. Written and orchestrated in January and February of this year, *Spirit of the Eagle* is a

five-part suite based on melodies drawn from two family Western films scored by Mr. Fuller in Hollywood. The parts of the suite are entitled: 1. Round-Up; 2. Christmas Miracle; 3. Sweet Lili; 4. Hoe-Down; 5. Spirit of the Eagle.

FIRST MOVEMENT from PIANO CONCERTO IN A MINOR, OPUS 54
Robert Schumann (1810-56)

Schumann began work on what became his single piano concerto in mid-May 1841, at which time he composed the first movement (calling it "Fantaisie in A minor"). He tried to interest a publisher in the Fantasy, but when no one appeared interested, he put it aside. It was nearly four years later before he returned to it and made the Fantasy the first movement of a full-scale three-movement concerto. The work has been among the most frequently performed and most respected and loved of all of the composer's works.

It is a foregone conclusion that Schumann would not compose a piano concerto similar to the majority of the works begin created at the time. The classical balance of the concertos of Mozart and Beethoven had been replaced by works intended primarily—even solely—to show off the technical dexterity of the soloist, who was almost always the composer as well. Although Schumann's music calls for a virtuoso player, it never parades the difficulties for the mere astonishment of the audience, but rather for expressive purposes. The piano is, of course, the preeminent participant in the concerto, but equally wonderful is the variety of chamber music textures that Schumann finds in the orchestra, wherein orchestral soloists or small groups take it upon themselves to intertwine with the pianist or to extend or contradict the piano's musical ideas. Following the opening outburst of dotted chords tossed off by the fistful, Schumann presents the principal—indeed almost the only—thematic idea in the movement, a pensive lyric melody that begins with three descending notes and returns in many guises throughout the movement.

NEVERTHELESS, HELLO
WESTBOUND/DON'T STOP NOW
Philip Aaberg (b.1949)

"Nevertheless, Hello" was written for violinist David Abel, winner of 1964 Leventritt Award. The work takes its title from a line in the B-movie *She* and was originally composed for violin, viola, and piano.

Concerning "Westbound/Don't Stop Now" Mr. Aaberg writes, "Two of the most vivid sounds of my childhood are the high school marching band playing Sousa, and the Great Northern Railway trains, etched as they are against a background of high plains silence. Add these to a later love of Ska and Reggae and you get these pieces."

EXCERPTS from *WEST SIDE STORY*
Leonard Bernstein

One of the lives led by the late, multi-faceted Leonard Bernstein, was as a composer for the Broadway stage, one of the most gifted and influential we've ever known. Without question *West Side Story* has firmly taken its place as one of the strongest and most innovative musicals ever composed. Conceived by choreographer-director Jerome Robbins as a modern version of *Romeo and Juliet*, *West Side Story* was an extraordinarily powerful amalgam of Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents's book, lyrics by Stephen Sondheim (his first Broadway credit), and

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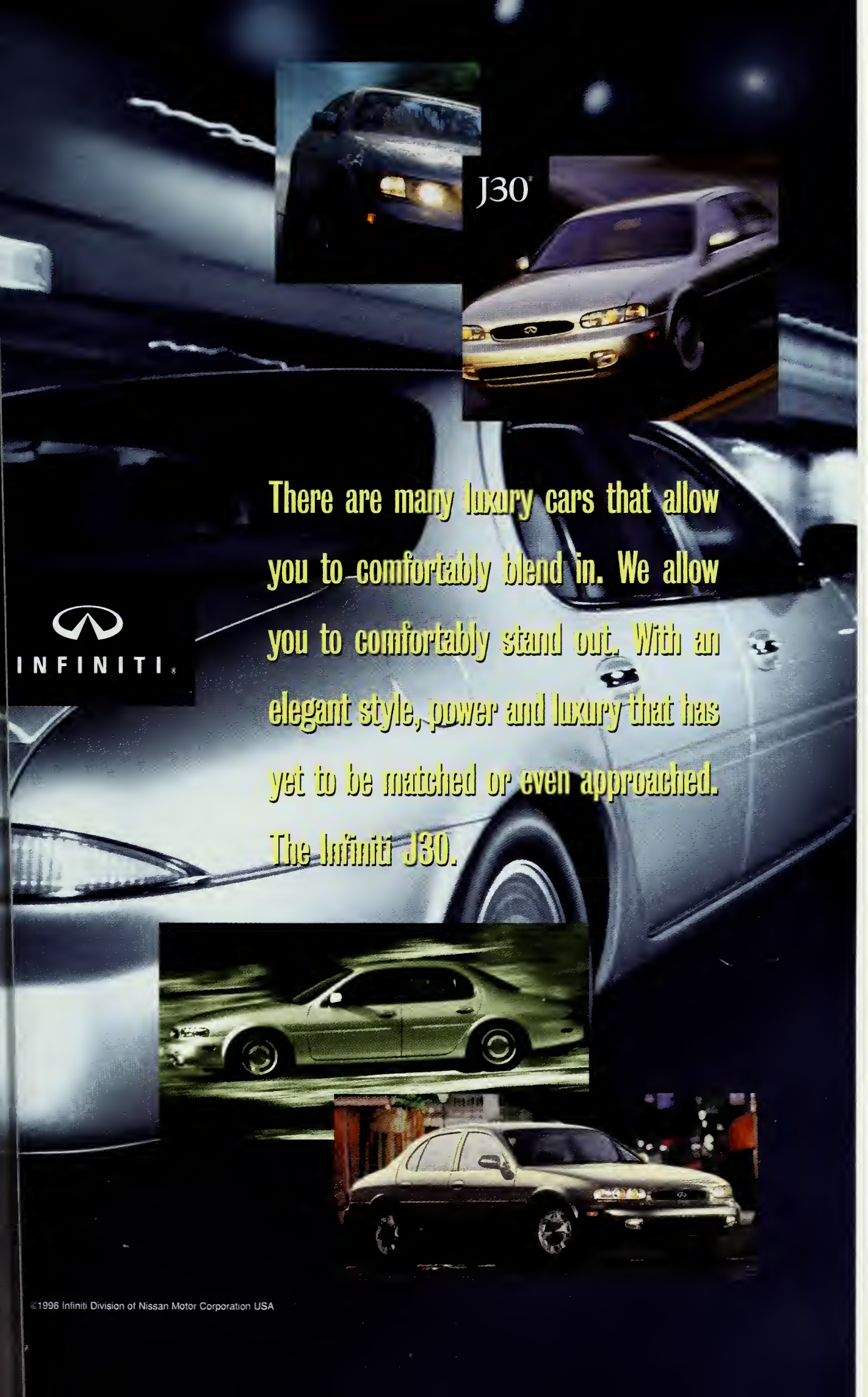
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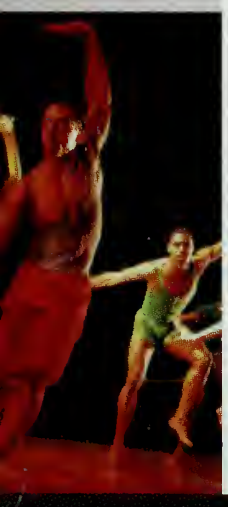




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Robbins's electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall. From its opening night on Broadway on September 26, 1957, *West Side Story* has been recognized as an epoch-making work, a touchstone for the musical and dramatic possibilities of the American musical theater.

THREE DANCES from *FANCY FREE*
Leonard Bernstein

Who could have anticipated all that was to grow out of a ballet performance at the old Metropolitan Opera House in New York on April 18, 1944? That night the Ballet Theatre presented the premiere of a new dance piece, *Fancy Free*, planned and choreographed by Jerome Robbins with music by a twenty-five-year-old composer named Leonard Bernstein. World War II was still grinding on overseas, and the new ballet gave a view—jazzy, lighthearted, and sentimental by turns—of what happened to three sailors who had a day's leave in Manhattan. For both Bernstein and Robbins it was their first major work to achieve production; the success of the ballet persuaded them to expand the material a few months later into a Broadway musical, *On the Town*. Eventually this team was to produce the epoch-making musical *West Side Story*—but in 1944, all of that, not to mention Bernstein's brilliant career as a conductor, still lay in the future.

SHAKER HYMN from *APPALACHIAN SPRING*
Aaron Copland

Over the years the late Aaron Copland wrote many different kinds of music, vocal or instrumental, abstract or programmatic, for chamber ensemble or for full orchestra. Among his most beloved compositions is the ballet score *Appalachian Spring*, composed for Martha Graham in 1943-44. The ballet offers a simple narrative of life in the Appalachian frontier early in the 19th century. The last section of the score consists of a set of variations on the Shaker hymn "Simple Gifts," which, both in its text and its music, characterizes the sturdy simplicity of the pioneers who built their home in the wilderness.

SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER
Paul Hindemith (1895-1963)

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German Romantic opera with *Der Freischütz*, *Euryanthe*, and *Oberon*. His works contained characters who stood for honor and nobility, love and sacrifice, thus representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, Hindemith—then teaching at Yale—paid homage to his great predecessor among German composers by turning some little four-hand piano pieces by Weber into a brilliantly elaborate, playful symphonic score.

FANTASY from *THE INCREDIBLE FLUTIST*

Walter Piston (1894-1976), arranged by Doriot Anthony Dwyer

Walter Piston was a true Yankee composer, born in Maine, educated at Harvard, and a lifelong resident of the Boston area. With one major exception, his work consists of abstract compositions—symphonies, concertos, string quartets, and the like. Many of his works were composed specifically for the Boston Symphony Orchestra, and all of them were written with the sound of this orchestra and this concert hall in his mind. Eight Piston scores were given their world premieres by the Boston Symphony, and one—the exception to every rule about the composer—was written for the Boston Pops. That was the ballet *The Incredible Flutist*, first performed by Arthur Fiedler in 1938. It is the only Piston score that has an overt story to tell, a charming account of the circus coming to a small New England town in the middle of the nineteenth century and bringing a little magic into everyone's life—magic that comes especially from one member of the circus, a flutist, whose music charms and inspires them all on a lovely summer evening. Piston's suite contains most of the independent dances in the score celebrating the featured attractions in the circus, highlighted by a real old-time circus march, in which the non-wind players in the orchestra are called upon to

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become part of the crowd greeting the band. Doriot Anthony Dwyer, longtime principal flutist of the Boston Symphony Orchestra, has prepared this arrangement of the Piston work as a concert piece featuring the ballet's leading instrument. At this concert Ms. Dwyer also performs the final movement of Piston's flute concerto, which was written for her and which she premiered with the BSO under the direction of Michael Tilson Thomas on September 22, 1972.

ACADEMIC FESTIVAL OVERTURE, Opus 80
Johannes Brahms (1833-97)

The University of Breslau conferred an honorary degree on Brahms in 1879. The rectors of the university no doubt expected the composer to respond to the honor by composing a special piece befitting the Latin citation that came with his degree: "the foremost composer of serious music in Germany today." Perhaps it would be a darkly somber symphony or an immensely complicated choral work showing off all the contrapuntal techniques. They could hardly have expected what they got—a potpourri of German student songs celebrating all the less intellectual aspects of college life: wenching, wining, and freshman initiation! The various tunes include *Wir haben gebauet ein stattliches Haus* ("We have built a stately house") in the trumpets, followed by the noble *Landesvater* ("Father of his country") melody in the strings. Then comes the lively tune of the freshman initiation "fox-ride," *Was kommt dort von der Höh?* ("What comes from there on high?"). All of these tunes parade past once again before Brahms brings in the oldest and most famous of German student songs, *Gaudeamus igitur*: "Let us rejoice while we are still young; after a jolly youth and a burdensome old age, the earth will claim us."

SECOND MOVEMENT from SYMPHONY NO. 8 IN F, OPUS 93
Ludwig van Beethoven (1770-1827)

In the summer of 1812, Beethoven was seeking relief from chronic digestive problems: at doctor's orders, he traveled from Teplitz to Karlsbad, then, after a brief stay at Franzensbad, back to Teplitz, where he had a passing affair with Amalie Sebald. From there he journeyed to Linz, where he lodged with his brother Johann and where one of his principal concerns was to break up Johann's relationship with Therese Obermeyer, the sister-in-law of a doctor renting space in Johann's house. But Beethoven was occupied with composing, too, and it was at Linz, while staying at Johann's house, that he completed his Eighth Symphony.

First performed in Vienna on February 17, 1814, Beethoven's Eighth Symphony is probably the least performed of all the composer's symphonies except, perhaps, for the Second. The reason for this situation has been attributed to "the overflowing fun and realism of the music" and the "boisterous merriment" of each movement, which may have come as too much of a surprise to audiences accustomed to more dignified and serious music from Beethoven. The composer's own word for such playfulness was "*aufgeknöpft*" ("unbuttoned"), and this is the term commentators have often appropriated to characterize this symphonic product of his cheerful nature.

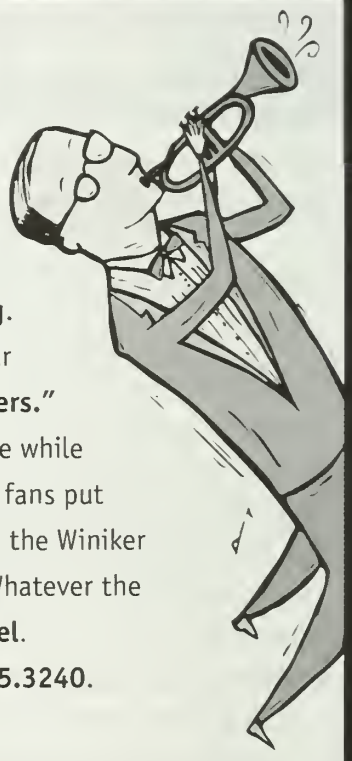
The symphony's second movement, marked "Allegretto scherzando," suggests in its sixteenth-note staccato accompaniment the ticking of a metronome, and the main tune may have been based upon, or given rise to, a canon Beethoven contrived in honor of Johann Nepomuk Maalzel, Vienna's "Court Mechanician" and inventor of the "musical chronometer." The playful character of this brief movement resides in its overlaying of trills, accents, and sudden fortissimo tremolos.

POLOVTSIAN DANCES from *PRINCE IGOR*

Alexander Borodin (1833-87)

Alexander Borodin was distinguished in two very different careers—as a chemist and as a composer. All his life he worked as a researcher and professor of chemistry, achieving lasting renown for his discoveries in this area; at the same time he was one of the most talented and original composers of nineteenth-century Russia, particularly gifted as a melodist. Borodin's scientific life kept him from composing as much music as he surely would have otherwise. He spent many years working part-time on his opera *Prince Igor*, but at his death the work was still unfinished; it was completed and partly orchestrated by his friends Rimsky-Korsakov and Glazunov. The opera is based on a historical subject, and its episodic structure has meant that it is rarely performed outside of Russia. But the extended ballet sequence, designed as entertainment for the captured Prince Igor while he is held in the camp of his enemies, the Polovtsians, has never failed to be the highlight of the work.

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ET INCARNATUS EST, from MASS IN C MINOR, K.427(417A)

Wolfgang Amadè Mozart (1756-91)

We have only the incomplete torso of this powerfully expressive setting of the Mass by Mozart, one of the very few liturgical works that the composer undertook out of an inner compulsion rather than because of an external commission. There are references in Mozart's letters to a vow to compose a Mass if his wife Constanze recovered from an illness at some time shortly before their marriage, which took place on August 4, 1782. As the work was still only half-finished months after her apparent recovery, it seems that the purpose of the vow shifted gradually—from thanks for Constanze's renewed health to thanks for their marriage. We do know that she sang the solo soprano part in Wolfgang's C minor Mass at its performance in the church of St. Peter's in Salzburg on October 26, 1783, but nagging questions remain: Did Mozart ever complete the piece? If so, what happened to the now-missing sections? If not, what music was performed in Salzburg on that October Sunday? Several hypotheses have been put forward to explain the incomplete nature of the work. Even if any could be proved true, we may still lament the fact that Mozart never managed to finish the full work that he had set out to compose. The *Et incarnatus* is one of Mozart's most ravishing passages, and certainly one of his greatest musical gifts to his wife: an extended solo for soprano with flute, oboe, and bassoon.

Et incarnatus est de Spiritu Sancto	And was incarnate by the Holy Ghost
ex Maria virgine, et homo factus est.	of the Virgin Mary, and was made man

TRIUMPHAL MARCH from *AÏDA*

Giuseppe Verdi (1813-1901)

Aïda, an opera set on the banks of the Nile in ancient times, was commissioned by the Khedive of Egypt to celebrate the opening of the Suez Canal. Verdi completed the score in the autumn of 1870, but the outbreak of the Franco-Prussian War forced a delay in the production because the stage sets, which were built in Paris, were trapped there by the German siege! The premiere finally took place on December 24, 1871. From that day to this *Aïda* has remained among the four or five most popular operas in the entire repertory, owing to Verdi's masterful ability to translate the deepest human emotions into compelling music. At the same time, Verdi was aware that this opera was to be a festive work on a grand scale, and he allowed plenty of opportunity for spectacle. Visually the most grandiose moment comes in the second act, when the Egyptian army, having returned victorious from war, brings on a procession of captured Ethiopian soldiers, animals, and booty, all to the brassy tune of one of the great operatic marches.

INTRODUCTION AND RONDO CAPRICCIOSO, Opus 28

Camille Saint-Saëns (1835-1921)

Saint-Saëns composed the Introduction and Rondo capriccioso in 1863, when he was not yet thirty. It attained an early and lasting success as a vehicle for violinists. The nineteenth century was filled with examples of compositions made difficult simply for the sake of difficulty. A few of these offer, in addition, an imaginative sense of color that moves beyond virtuosity for its own sake to new expressive possibilities. Saint-Saëns highlights the solo violin from beginning to end in writing of fantastic virtuosity employing the idiomatic Spanish rhythms so beloved of French Romantic composers.



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THEME from *SCHINDLER'S LIST*

John Williams (b.1932)

Music as it is actually heard in a film rarely makes for satisfactory listening by itself, because it is conceived as a fusion of sensory perceptions; the more successfully the composer accomplished that fusion, the more difficult it is to consider a single aspect as overriding. This is why the music as heard on "soundtrack albums" is almost always made up of themes from the film reshaped in musical terms for listening.

This is particularly true of the film *Schindler's List*, about which John Williams has observed: "I felt that this particular story of *Schindler's List* was an ennobling story that took place in the great tragedy of the Holocaust. The film presented opportunities for some very dramatic music, but it also provided an opportunity for aspects of Jewish life as it was being lived in those tragic years. Several of the themes expressed that aspect of Schindler's people."

Having completed the film score, he created three concert pieces—the "Theme from *Schindler's List*," "Jewish Town (Krakow Ghetto—Winter '41)", and "Remembrances" —out of the more tender and expressive passages from the film, all featuring the solo violin, with either piano or orchestral accompaniment. The concert versions are dedicated to Itzhak Perlman in gratitude for his contribution to the sound of the film, with the characteristic singing quality of his violin.

Nothing, of course, can undo the horror and tragedy of the Holocaust, but—as the victims themselves have long insisted—it is vital to preserve the memory of those terrible times. The images of Steven Spielberg's film will linger long in the memory of those who have seen it, as will the poignant tenderness of John Williams's music.

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PERPETUUM MOBILE
Johann Strauss, Jr. (1825-99)

The waltz was the great dance craze of the nineteenth century, moving (like so many other popular dances over the years) from scandal to popularity to quaintness. At first fathers were horrified if their daughters dared to dance the waltz, since it was regarded as unseemly, almost pornographic, for an unmarried man and woman to dance in a close embrace (in earlier social dances, only the hands touched). But the Congress of 1815, which brought heads of state from all over Europe to Vienna to determine the winners and losers in the Napoleonic Wars, made the waltz a craze that quickly spread all across the continent and, indeed, around the world. The *Perpetuum mobile* (the title means "perpetual motion") was subtitled "A Musical Joke" when it was published in 1862; the joke consists of the fact that it seems as if it is never going to end, with a fast-moving melodic and harmonic pattern that goes around and around without ever settling for an instant.

AMERICAN SALUTE
Morton Gould (1913-96)

Composer/conductor Morton Gould, who died in February, wrote music of an extraordinarily broad range, from ballet scores, symphonies, and concertos, to Broadway musicals and brilliant orchestral versions of American spirituals, folk songs, and patriotic ditties. The *American Salute* is one of the best known of these. It is a superbly conceived orchestral version of the song "When Johnny Comes Marching Home Again," familiar to Americans at least since the time of the Civil War. In 1943, when Gould was writing a great deal of music for radio broadcasts, he suggested that the familiar tune would make a suitable basis for an orchestral version that could be broadcast to arouse patriotic sentiments in the midst of the Second World War. The network brass agreed with his idea, and he sat down and composed the score in a single night. A crew of copyists was at hand to prepare the parts for the orchestra as soon as a page was completed. *American Salute* was heard nationally on the radio the very next night and has remained firmly in the light classical repertory ever since.



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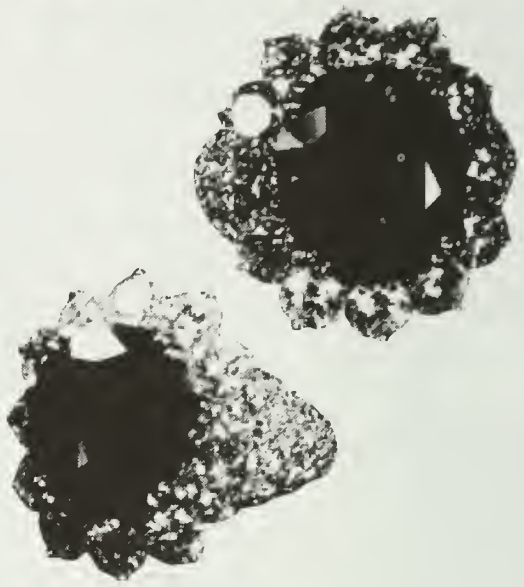
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ON THE TRAIL, from *GRAND CANYON SUITE*

Ferde Grofé (1892-1972)

Although Ferde (born Ferdinand) Grofé was a native of New York City, he grew up on the west coast and played for a decade in the viola section of the Los Angeles Philharmonic. But he was also active in film, theater, vaudeville, and cabaret ensembles and by 1917 had already become an arranger and pianist for bandleader Paul Whiteman. He created the sound of the Whiteman band, known through the extraordinarily popular recordings of "Avalon," "Whispering," and other songs, and secured his own reputation in 1924 when he orchestrated George Gershwin's *Rhapsody in Blue* for its premiere by the Whiteman band. For a time he taught composition and arranging at Juilliard. His own original scores were usually programmatic, depicting scenes in American life in a way that combined the sophistication of European music with the melodic and rhythmic flair of American popular styles. Most of these have been forgotten, but one of the earliest, the *Grand Canyon Suite* (1931), retains its popularity. Translating into sound the impressions of the natural habitat, the music is evocative in the way that the best film scores are (indeed, Walt Disney once produced a film version that simply illustrated Grofé's score, reversing the usual procedure). "On the Trail," the most famous excerpt of the score, captures with gentle humor the gait of the donkeys that descend daily along the narrow ledge trails into the Grand Canyon, and perhaps the discomfort of some of their tourist-riders!

RHAPSODY IN BLUE

George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was boarding a train for Boston for the show's out-of-town tryout. He later recalled that it was on the train "with it steely rhythms, its rattle-y bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America–of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

—Steven Ledbetter

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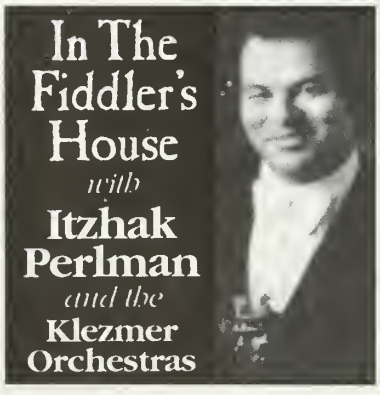
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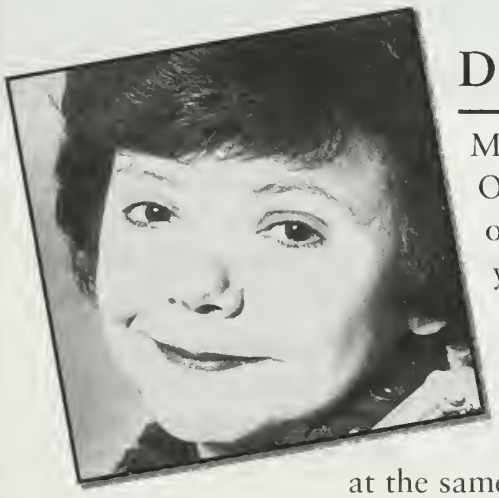
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Philip Aaberg

Recipient of the 1995 Governor's Award for the Arts, State of Montana, Philip Aaberg (Harvard '71) is both a pianist and composer. As a solo pianist he has performed throughout the world, including concerts at Mozart Hall in Palma de Majorca, Teatro Lope de Vega in Sevilla, Teatro Juan del Encina in Salamanca, Gruenwaldsalen in Stockholm, Wyndhams Theatre in London, Theatre Olympico in Rome, Hakkone Festival in Japan, Ravinia Festival, Chicago Symphony Hall, Zellerbach Hall, the De Camera Society in Los Angeles, Montalvo Performing Arts Center, Merkin Hall, the Bottom Line, Count Basie Theater, Tennessee Performing Arts Center, Atlanta Symphony Hall, Hult Center, and Blues Alley. His performance on PBS's *All-American Jazz* was nominated for an Emmy. He has toured and recorded with hundreds of other artists, including Peter Gabriel, Elvin Bishop, and John Hiatt.

A member of the Paul Dresher Ensemble, Philip Aaberg has been guest keyboardist with the San Francisco Contemporary Music Players, and has worked in opera with composer John Adams. He tours and records with blues slide guitar master Roy Rogers. Mr. Aaberg is currently composing music for the Montana Repertory Theater's production of *To Kill a Mockingbird* and preparing music for performance by the Glacier Symphony. With performance artist Celeste Miller, he is touring the two-person theater production of *Big Sky Spinning*. His future engagements include a tour with Tuck & Patti and the Turtle Island String Quartet in a Winter Solstice series and the premiere performance of Montana composer Eric Funk's piano concerto with the London Symphony. Mr. Aaberg's extensive discography includes *High Plains* (solo piano), *Shape of the Land* (soundtrack for the Japanese film *The Story of Naomi Uemura*), *Out of the Frame* (which includes "Nevertheless, Hello"), *Upright*, and *Cinema* (a collection of movie themes arranged for piano by Mr. Aaberg). His newest recording, to be released later this year, is a contemporary look at the American West, featuring a "Western Chamber Orchestra," a Mozartian orchestra with the addition of pedal steel guitar, banjo, bass, drums, guitar, and piano.



Doriot Anthony Dwyer

Making her debut as soloist with the Boston Pops Orchestra, Doriot Anthony Dwyer was principal flute of the Boston Symphony Orchestra for nearly forty years. Having first studied flute with her mother, Ms. Dwyer attended the Eastman School of Music, where she earned her bachelor's degree and performer's certificate. She joined the BSO as its principal flute and first female first-desk player in 1952, becoming at the same time the first woman ever permanently appointed to a principal chair of a major symphony orchestra. Born in Streator, Illinois, and a descendant of famed suffragist Susan B. Anthony, Ms. Dwyer has been an important force in enlarging the flute repertoire. She has been responsible for works written and dedicated to her by such composers as Leonard Bernstein, Walter Piston, and Ellen Taaffe Zwilich, among others, and has championed both new music and

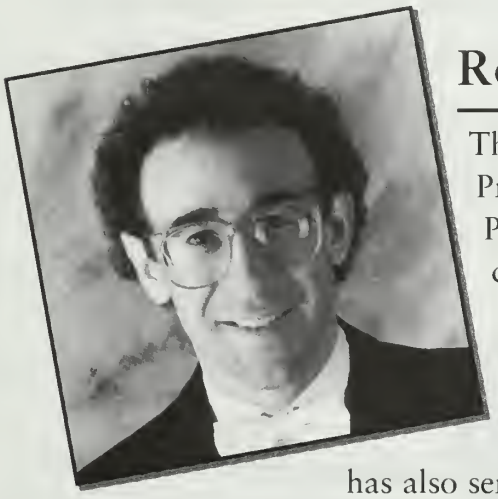
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neglected older masterpieces. In 1992 *Symphony Magazine* named Doriot Anthony Dwyer one of the fifty people who made a difference in the past half-century. She has been awarded honorary doctorates from Harvard University, Regis College, and Simmons College, and was the first orchestra player ever awarded Yale University's prestigious Sanford Fellowship. Ms. Dwyer has recorded works by Beach, Bergsma, Bernstein, Piston, Tovey, Villa-Lobos, and Zwilich for the Koch label, and works of Berio, Debussy, and Donatoni for Deutsche Grammophon. Since her retirement from the Boston Symphony Orchestra in 1990, Ms. Dwyer has concentrated on performances as a soloist with orchestras and quartets throughout the country, as well as teaching privately and giving master classes.



Robert Bernhardt

The 1995-96 season was Robert Bernhardt's first as Principal Conductor/Artistic Director of the Rochester Philharmonic Orchestra. Since 1978 he has made frequent guest appearances with the Rochester Philharmonic, culminating with his appointment in April 1995. This year also marked Mr. Bernhardt's ninth and last season as Music Director and Conductor of the Tucson Symphony Orchestra. Robert Bernhardt has also served as Music Director of the Chattanooga Symphony and Opera Association since 1992, Principal Guest Conductor of the Kentucky Opera in Louisville, Associate Conductor of the Louisville Orchestra from 1981 through 1987, and Music Director of the Amarillo Symphony from 1985 through 1988. Robert Bernhardt made his Detroit Symphony Orchestra debut in the summer of 1995 in two concerts at the Bravo!Colorado Music Festival; he was immediately re-engaged for concerts in Detroit for the 1996-97 season. This summer the Rochester Philharmonic will return to the Bravo! Festival, sharing residency with the Detroit Symphony. In November 1994 Mr. Bernhardt made his subscription debut with the Pittsburgh Symphony and was immediately re-engaged for subscription concerts in October 1996. Since his Boston Pops debut in June 1992, he has led both spring Pops concerts and Christmas Pops concerts. Also active in the world of opera, Robert Bernhardt conducted staged performances of *Carmen*, *Il Trovatore*, and *The Magic Flute*, as well as a concert version of *Turandot* and several opera galas during 1995-96. Mr. Bernhardt gained international notice with his first opera assignment, Britten's *Turn of the Screw* with the Kentucky Opera. He has since led that company in *Rigoletto*, *The Magic Flute*, *Così fan tutte*, *Cavalleria rusticana*, *I pagliacci*, *The Barber of Seville*, Britten's *Albert Herring* and *A Midsummer's Night Dream*, Purcell's *Dido and Aeneas*, and a Gilbert and Sullivan opera festival. With the Nashville Opera, he has led *Rigoletto* and *The Barber of Seville*. With the Chattanooga Opera, he recently led *The Magic Flute*, *La bohème*, *Carmen*, *Don Pasquale*, and a concert performance of *Fidelio*. He has recorded for Vanguard and First Edition Records and his recent recording with London's Royal Philharmonic Orchestra of music by Spohr will be released this spring. Born in Rochester, New York, Robert Bernhardt holds a master's degree from the University of Southern California School of Music, where he studied with Daniel Lewis. He is also a Phi Beta Kappa, *summa cum laude* graduate of Union College in Schenectady, New York, where he was an Academic All-American baseball player.

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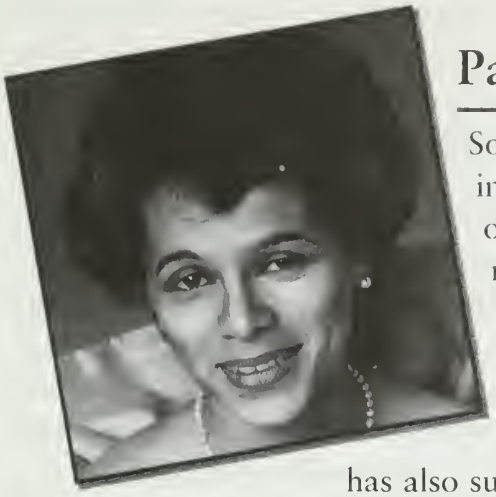
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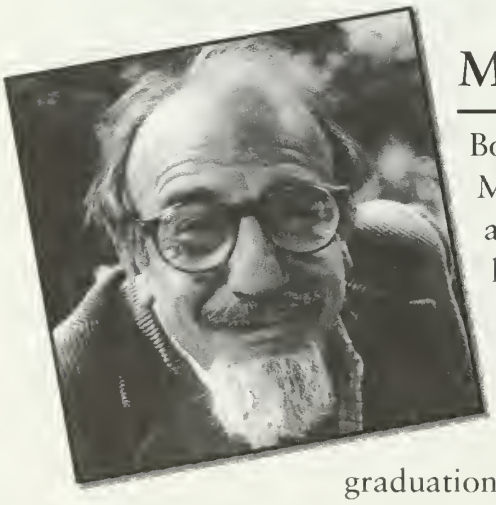
Pamela Wood

Soprano Pamela Wood has appeared with orchestras in this country and abroad, including the symphony orchestras of Boston, London, San Francisco, Baltimore, and Chicago, the New York Philharmonic, the Israel Philharmonic, and the American Composers' Symphony Orchestra, under the direction of such conductors as Dennis Russell Davies, Zubin Mehta, Michael Tilson Thomas, and David Zinman. She has also sung with the Boston Cecilia, Boston Musica Viva, the Chamber Singers of the First & Second Church of Boston, the Kodály Musical Training Institute and Kodály Center of America, Inc., and the Elma Lewis School of Fine Arts/National Center of Afro-American Artists, Inc. Sponsored by the U.S. Department of State, Ms. Wood has been presented in recital by the mayor of the city of Fort-de-France, Martinique, at the Festival des Arts et Cultures, and by the American Ambassador to Haiti. The recipient of awards from the Sponsors & Patrons of the Metropolitan Opera Company and from the National Association of Teachers of Singing, Ms. Wood has premiered works of T.J. Anderson, Margaret Bonds, Undine Smith Moore, Vaclav Nelhybel, Marga Richter, Elizabeth Vercoe, and Pearl H. Wood. With Steve Reich & Musicians, she premiered and recorded *Music for 18 Musicians* and *Tehillim* on the ECM/Warner Bros. label, and recorded *Drumming* and *Music for Mallet Instruments, Voices and Organ* for Elektra/Nonesuch. With Ransom Wilson and Solisti New York, Ms. Wood recorded John Adams' *Grand Pianola Music* for EMI/Angel Records. On radio and television she has been heard on the British Broadcasting Corporation, Berlin RIAS, Paris Radio, Société Radio-Canada, Suisse Radio Romande, and Vienna Television. Ms. Wood has portrayed Catherine in Coleridge-Taylor's *Dream Lovers*, Serena in Gershwin's *Porgy and Bess*, and the leading roles in Gershwin's *Blue Monday Blues*, Joplin's *Treemonisha*, and Menotti's *The Telephone*. In addition, Pamela Wood has served as Music Panelist for the Massachusetts Council on the Arts and Humanities and for the Humanities Institute, and on the Board of Directors of the Boston Orchestra & Chorale. Currently serving as Music Education Consultant to the Boston Music Education Collaborative and as a member of the Advisory Committee of the New England Conservatory Office of Community Services, Ms. Wood conducts the Vocal Ensemble of the Pine Street Inn Women's Programs and the Community Chorus of the Convent of Saint Joseph. With John A. Ross and members of the Voices of Black Persuasion and the New England Spiritual Ensemble, Ms. Wood is recording spirituals and other sacred works on the Revels label. Recognized by the Massachusetts Institute of Technology as a Black Achiever, Pamela Wood is Lecturer in Music there, and Minister of Music & Worship at the Temple of Wisdom in Framingham, Massachusetts.



Benny Kim

Winner of several prestigious awards, including Young Concert Artists International Auditions in 1983, Benny Kim is one of the nation's most engaging violinists. He has performed with many of America's leading orchestras, including the Chicago and St. Louis symphonies. In recent seasons, Mr. Kim has appeared as soloist with the symphony orchestras of Cincinnati, Houston, Denver, Nashville, San Antonio, San Diego, Tucson, Chattanooga, Des Moines, Virginia, and Phoenix. He has also performed with the Buffalo Philharmonic, Pacific Symphony, and the Louisiana Philharmonic. Internationally, he has performed with the Hong Kong Philharmonic, the KBS Symphony (Seoul), the Chamber Orchestra of Mexico City, and the New Zealand Chamber Orchestra. As a recitalist, Mr. Kim has performed in virtually every major city in the United States, including two critically praised engagements at New York's 92d St. Y, Washington D.C.'s Kennedy Center Terrace Theater, and the new Koger Center in Columbia, South Carolina. His festival credits include Aspen, Bravo!Colorado, Tucson Chamber Music Festival, Interlochen National Music Camp, Marlboro, Vancouver Chamber Music Festival, Cape and Islands Festival (Massachusetts), and the Grand Canyon Chamber Festival. He has made two appearances at the Dubrovnik Festival in Yugoslavia, and given chamber music and recital performances throughout France. At age sixteen, Benny Kim won the Chicago Youth Symphony Auditions and was presented as soloist with the Chicago Symphony. As a winner of the Senior Division Competition, he returned to the Chicago Symphony the following year to perform Beethoven's Triple Concerto under the baton of Henry Mazer. As first prize-winner of the St. Louis Symphony Young Artists Competition, he appeared at age eighteen with that orchestra. This evening marks his Boston Pops debut. Born of Korean parentage in Champaign-Urbana, Illinois, Benny Kim studied with Doris Preucil and Almita Vamos. A graduate of the Juilliard School, where he studied with Dorothy Delay, he is currently Visiting Professor of Violin at the University of Missouri/Kansas City Conservatory of Music.



Mitch Miller

Born on July 4, 1911, in Rochester, New York, Mitch Miller will celebrate his 85th birthday this year. His appearances this month with the Boston Pops mark his return to the Symphony Hall podium for the first time in seventeen years. Raised in a musical family, Mr. Miller attended the Eastman School of Music in Rochester and played oboe with the Eastman School Symphony and the Rochester Philharmonic. After graduation he moved to New York, where, after several years of free-lancing, he took a full-time job with the Columbia Broadcasting Symphony Orchestra, with which he played for more than a decade. When recording pioneer John Hammond gave Mr. Miller the opportunity to produce some records for the Mercury label, he took it. Soon he was producing hit tunes and artists and gaining an enviable reputation for Mercury. At the same time, Mr. Miller established Little Golden

Records for children, with similar results. In 1950 he was hired by Goddard Lieberson of Columbia Records to head the label's popular records division. Mitch Miller became one of the industry's legends, transforming the very sound of popular recording and producing hit after hit. While at Columbia, he also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 24 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch," which ran for three-and-a-half years on NBC, and a series of successful tours. During all those years, Mr. Miller continued to play the oboe, making several recordings. In more recent years he has enjoyed a fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he also served as Principal Pops Conductor of the Buffalo Philharmonic. His 1987 recording with the London Symphony Orchestra and pianist David Golub of Gershwin's *Rhapsody in Blue*, the Concerto in F, and *An American in Paris*, was named by *Time* magazine as one of the Ten Best Recordings of the Year and by the *Detroit News* as Best Classical Recording of the Year.



Michael Kim

Born into a musical family, Canadian pianist Michael Injae Kim began his musical studies at age eleven and made his professional debut at fifteen with the Calgary Philharmonic, performing Rachmaninoff's First Piano Concerto. Now one of Canada's most acclaimed and successful artists, Mr. Kim has performed widely throughout Canada and abroad with the BBC Scottish Symphony (Glasgow), Royal Scottish National Orchestra, the Cincinnati Pops, Orchestra London, Manitoba Chamber Orchestra (Winnipeg), and numerous Canadian symphony orchestras. As a recitalist and chamber musician, Mr. Kim has performed widely throughout Canada, the United States, and the United Kingdom; he collaborates often with his sister, violinist Helen Hwaya Kim. Mr. Kim's performances are regularly featured on CBC radio and television, and have also been broadcast on BBC Radio 3 and National Public Radio. Grand prize-winner of the Canadian Music Competition and the CBC National Radio Competition, Mr. Kim is also the recipient of awards from the Ivo Pogorelich, Leeds, and Scottish (Glasgow) International piano competitions. Currently Assistant Professor of Piano at Lawrence University in Appleton, Wisconsin, Michael Kim recently received his Doctor of Musical Arts degree from the Juilliard School in New York, where he studied with Herbert Stessin.



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PARKING for Pops concerts is available for $5 at the Prudential Center Garage, courtesy of the Prudential Property Co. and R.M. Bradley and Co. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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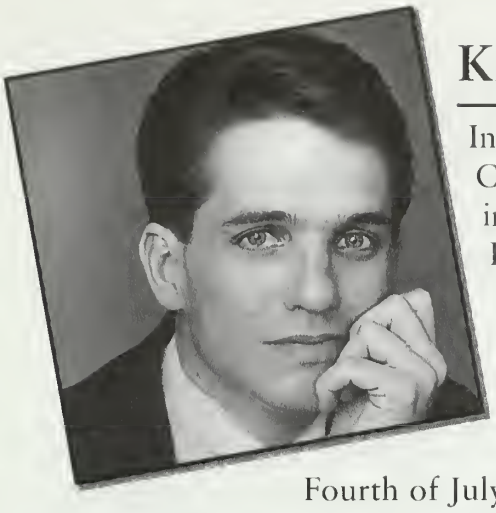
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Mr. Lockhart and the Boston Pops Orchestra recently signed an exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

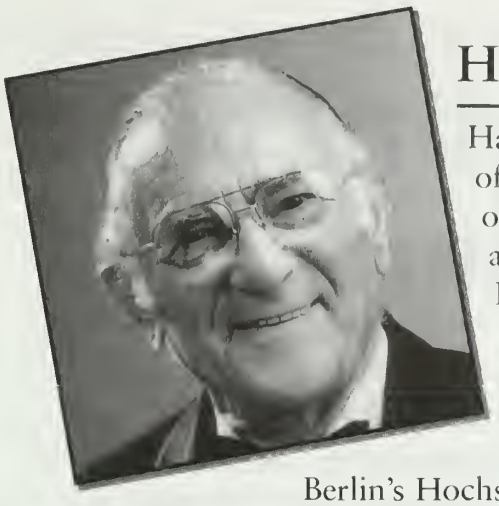
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-

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erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.



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Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

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Deborah and Michael Davis Chair
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Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
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Sato Knudsen
Joel Moerschel
Luis Leguía
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*Jerome Patterson
*Owen Young
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*James Orleans
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*Dennis Roy
§Robert Caplin
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§Marianne Gedigian

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Geralyn Coticone

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Keisuke Wakao
§Chikao Inomata

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Robert Sheena

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Scott Andrews

Bass Clarinet
Craig Nordstrom

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Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
‡Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

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Roberta and Stephen R. Weiner Chair
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Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
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‡On sabbatical leave
§Substituting, 1996 spring season

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, June 11, 1996, at 8:00

Overture to a Pops Concert	Mancini
First Day of Spring	Anderson
The Young Person's Guide to the Orchestra, Opus 34 Theme—Flutes and piccolo—Oboes—Clarinets—Bassoons—Violins—Violas—Cellos—Basses—Harp—Horns—Trumpets—Trombones—Percussion—Fugue	Britten

INTERMISSION

Slavonic Dance in G minor, Opus 46, No. 8	Dvořák
Romance in F Minor for violin and orchestra	Dvořák
Tambourin Chinois	Kreisler
Liebesfreud	Kreisler
AMNON LEVY	
March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

INTERMISSION

Mambo from *West Side Story*	Bernstein
Bernstein on Broadway New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	arr. Ramin

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young	Myrow/Gordon-Osser
Chicago	Fisher-Nestico
I Love a Parade	arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 12, 1996, at 8:00

Overture to a Pops Concert	Mancini
First Day of Spring	Anderson
The Young Person's Guide to the Orchestra, Opus 34 Theme—Flutes and piccolo—Oboes—Clarinets—Bassoons—Violins—Violas—Cellos—Basses—Harp—Horns—Trumpets—Trombones—Percussion—Fugue	Britten

INTERMISSION

Slavonic Dance in G minor, Opus 46, No. 8	Dvořák
Romance in F Minor for violin and orchestra	Dvořák
Tambourin Chinois	Kreisler
Liebesfreud	Kreisler

AMNON LEVY

March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

INTERMISSION

Mambo from *West Side Story*	Bernstein
Bernstein on Broadway New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	arr. Ramin

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young	Myrow/Gordon-Osser
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, June 13, 1996, at 8:00

EVANS HAILE conducting
NORTHEASTERN UNIVERSITY NIGHT AT POPS
"STAR-SPANGLED JUBILEE"

Yankee Doodle	arr. Gould
Savannah River Holiday	Nelson
Mississippi Suite	Grofé

INTERMISSION

Presenting
U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS
COLONEL JACK GROGAN conducting

Gallant Seventh	Sousa-Fennell
Golden Jubilee Overture	Barnes
Scenes from World War II	arr. Hough/Lichtenberger

INTERMISSION

All Hail Northeastern	Pethybridge

Politicians' Potpourri

Love Is Sweeping the Country, from *Of Thee I Sing*	Gershwin-Ramin
Arkansas Traveler	Guion-Schmid
Luck Be A Lady, from *Guys and Dolls*	Loesser-Ramin
This Land Is Your Land	Guthrie-Reisman
1812 Overture	Tchaikovsky

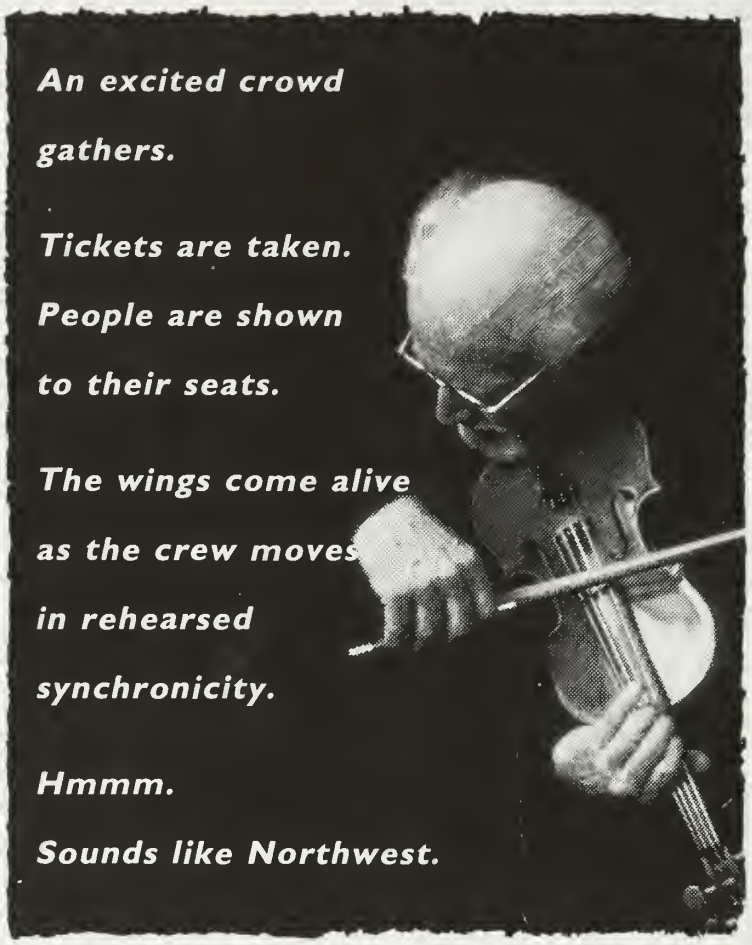
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, June 14, 1996, at 8:00

EVANS HAILE conducting
NORTHEASTERN UNIVERSITY NIGHT AT POPS
"STAR-SPANGLED JUBILEE"

Yankee Doodle	arr. Gould
Savannah River Holiday	Nelson
Mississippi Suite	Grofé

INTERMISSION

Presenting
U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS
COLONEL JACK GROGAN conducting

Gallant Seventh	Sousa-Fennell
Golden Jubilee Overture	Barnes
Scenes from World War II	arr. Hough/Lichtenberger

INTERMISSION

All Hail Northeastern	Pethybridge

Politicians' Potpourri

Love Is Sweeping the Country, from *Of Thee I Sing*	Gershwin-Ramin
Arkansas Traveler	Guion-Schmid
Luck Be A Lady, from *Guys and Dolls*	Loesser-Ramin
This Land Is Your Land	Guthrie-Reisman
1812 Overture	Tchaikovsky

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Baldwin Piano

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THE BERKSHIRES

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, June 15, 1996, at 8:00

EVANS HAILE conducting
NORTHEASTERN UNIVERSITY NIGHT AT POPS
"STAR-SPANGLED JUBILEE"

Yankee Doodle	arr. Gould
Savannah River Holiday	Nelson
Mississippi Suite	Grofé

INTERMISSION

Presenting
U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS
COLONEL JACK GROGAN conducting

Gallant Seventh	Sousa-Fennell
Golden Jubilee Overture	Barnes
Scenes from World War II	arr. Hough/Lichtenberger

INTERMISSION

All Hail Northeastern	Pethybridge

Politicians' Potpourri

Love Is Sweeping the Country, from *Of Thee I Sing*	Gershwin-Ramin
Arkansas Traveler	Guion-Schmid
Luck Be A Lady, from *Guys and Dolls*	Loesser-Ramin
This Land Is Your Land	Guthrie-Reisman
1812 Overture	Tchaikovsky

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THE BOSTON POPS
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ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Maynard Goldman
Kristina Nilsson
Lisa Crockett
Tison Street
Sandra Kott
Joseph Conte
Alexander Romanul
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Stacey Alden

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Melissa Howe
Kay Knudsen
Jennifer Elowitch
Rebecca Katsenes
Priscilla Hallberg
Liana Zaretsky

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Barbara Kroll
David Rubinstein
Donna Jerome
Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Robert Lynam
Prentice Pilot
Mark Henry

Flutes
Kathleen O'Donnell
Julie Scolnik

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Steven Emery
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Librarians
Marshall Burlingame
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, June 16, 1996, at 7:30

MITCH MILLER conducting

American Salute (When Johnny Comes Marching Home)	Gould
Slow Dance	Wilder
On the Trail, from *Grand Canyon Suite*	Grofé

INTERMISSION

Rhapsody in Blue	Gershwin

MICHAEL KIM, piano

INTERMISSION

Selections from *The Wizard of Oz*	Arlen-Osser

We're Off to See the Wizard—Ding Dong the Witch Is Dead—
The Merry Old Land of Oz—Somewhere Over the Rainbow

Sing Along with Mitch

See separate sheet for sing-along lyrics.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA, Opus 34
Benjamin Britten (1913-76)

The Young Person's Guide to the Orchestra by British composer Benjamin Britten is one of the best-known works ever written in theme and variations form. For his theme, Britten uses a tune composed by the seventeenth-century composer Henry Purcell, thereby paying tribute to his great predecessor and countryman. As the music proceeds, each section of the piece shows off the different instruments of the orchestra. To end the work, Britten writes a stirring conclusion in which all of the instruments—entering one after another, just as they had for the variations—combine in a triumphant finale.

SLAVONIC DANCE in G Minor, Opus 46, No. 8
Antonín Dvořák (1841-1904)

The Slavonic Dances made Dvořák famous almost overnight. He composed eight of them for piano duet in the spring of 1878, then orchestrated them during the summer (Opus 46). Up until this time Dvořák's fame had not spread beyond his native Bohemia. But audiences longed for "national" music, folk tunes, or something that sounded like folk tunes, and Dvořák's dances satisfied them mightily. He invented all of his own melodies, but they seem to be drawn from the Bohemian soul. Eight years later, at his publisher's insistence—the works were a gold mine for him!—Dvořák composed a second, and even finer, set of dances (Opus 72).

ROMANCE IN F MINOR, OPUS 11
Antonín Dvořák

In addition to his nine symphonies, the concertos, oratorios, operas, and other works on a grand scale, Dvořák expressed his melodic gift in small lyric pieces as well, some of these derived from other pieces that had not found their way into the world. The Romance in F minor, published as Opus 11, is one of these, an arrangement from the Andantino of a string quartet in F minor that was not published in the composer's lifetime. It is far more than a simple rescoring of that work, however, for Dvořák reworked the material considerably, first for violin and piano, later for violin with small orchestra.

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Contribute $6,000 and receive *all* of the above *plus* the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

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Contribute $15,000 or more and name a concert. Receive *all* of the above benefits *plus* the opportunity to name a Boston Pops concert in tribute, to, or in memory of, an individual you designate.

For further information, please contact Daniel P. Breen, Director of the Boston Symphony Annual Fund, at (617) 638-9251.

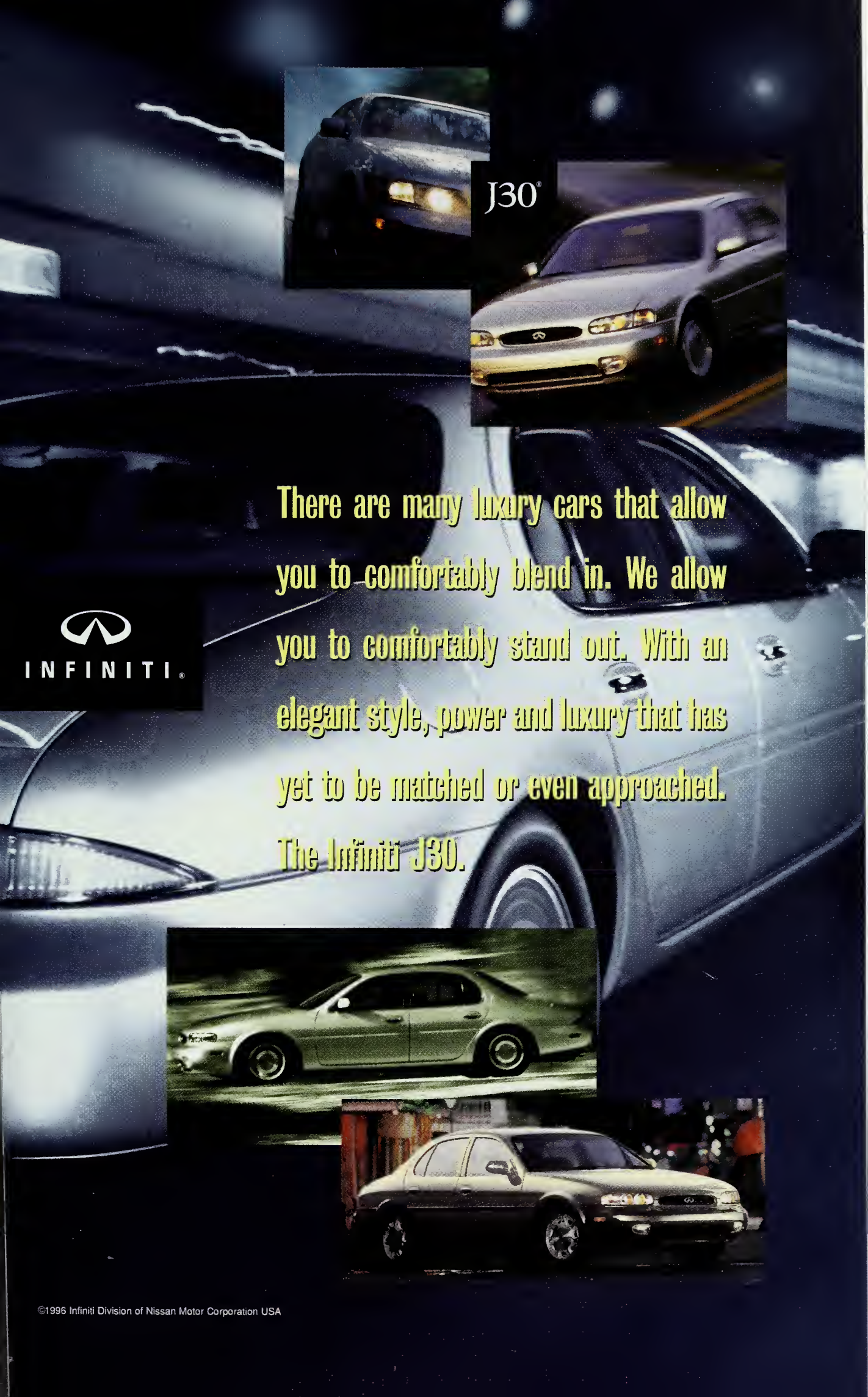
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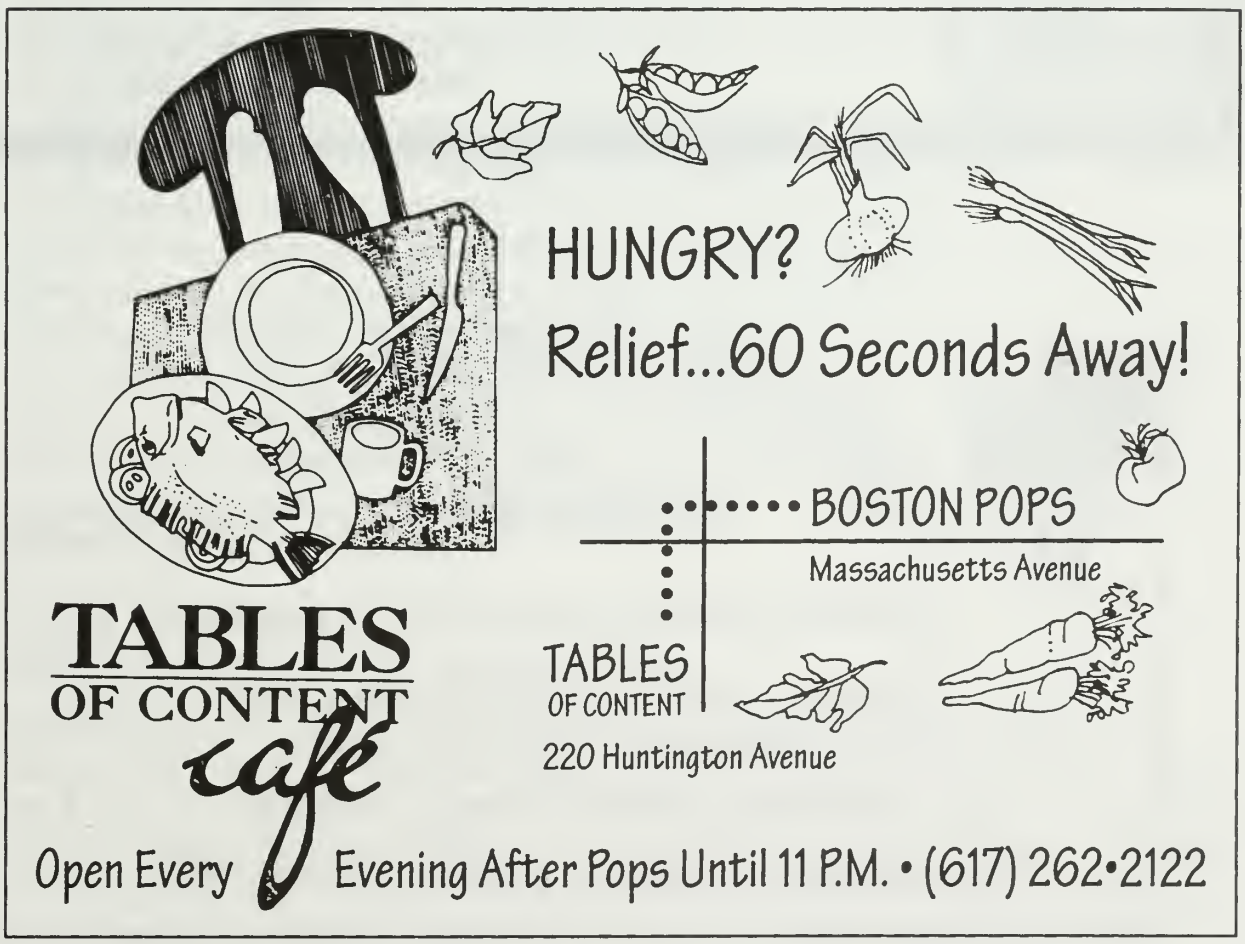

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LIEBESFREUD
TAMBOURIN CHINOIS
Fritz Kreisler (1875-1962)

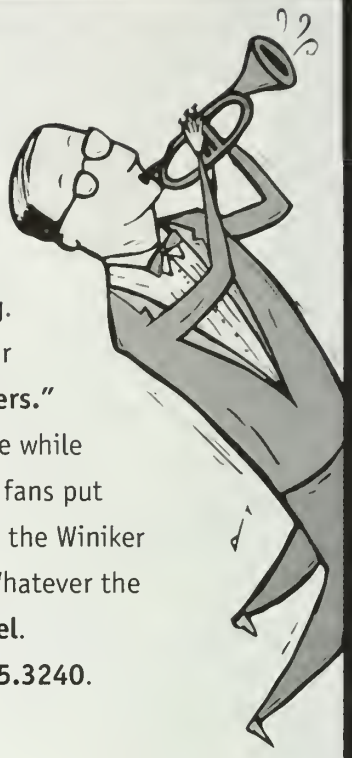
Fritz Kreisler was both one of the greatest violinists of his generation and an accomplished composer. He entered the Vienna Conservatory at the age of seven, the youngest child ever to be admitted. There he studied violin with the distinguished teacher Hellmesberger and music theory with no less a figure than composer Anton Bruckner. Already at the age of ten he won the conservatory's first prize in violin! His playing was elegant and effortless, though he practiced little. He also composed an operetta, *Apple Blossoms*, in 1919, and many small gems for the violin. Some of these he performed and published as his own. Others, often consciously recreating an older musical style, he published as transcriptions of works by minor composers of the seventeenth and eighteenth centuries, of which he claimed to have the original manuscripts. This small act of deception, carried out with charming grace and no malice, outraged a number of critics (especially those who had been taken in by it!). The works were extraordinarily successful. In 1935 Kreisler admitted that he had been fooling the critics for decades, and many of the pieces formerly played under the heading "Edited by Fritz Kreisler" continued to be popular with players and audiences, only now they are simply listed as "Fritz Kreisler."

SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER
Paul Hindemith (1895-1963)

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German Romantic opera with *Der Freischütz*, *Euryanthe*, and *Oberon*. His works contained characters who stood for honor and nobility, love and sacrifice,



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MAMBO from *WEST SIDE STORY*
Leonard Bernstein (1918-90)

From its opening night on Broadway on September 26, 1957, *West Side Story* has been recognized as an epoch-making work, a touchstone for the musical and dramatic possibilities of the American musical theater. Freely derived from *Romeo and Juliet* translated into a modern urban setting, the story was told especially in inventive dances created by Jerome Robbins for the two rival gangs. The Mambo is one of the dances played at the school gym on the night that Tony and Maria first meet. It is a brassy number, in which the gangs dance competitively and with increasing aggressive vigor.

BERNSTEIN ON BROADWAY
arr. Sid Ramin

One of the lives led by the late, multi-faceted Leonard Bernstein (1918-90) was as a composer for the Broadway stage, one of the most gifted and influential we've ever known. His first show, *On the Town* (1944), was also the first show for his collaborators, Betty Comden and Adolph Green for book and lyrics, and Jerome Robbins for direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in "New York, New York." It's their first visit, and they are determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a "Lonely Town."

Without question *West Side Story* (1957) has firmly taken its place as one of the strongest and most innovative musicals ever composed. An adaptation of Shakespeare's *Romeo and Juliet* with a book by Arthur Laurents, lyrics by Stephen Sondheim (his first Broadway credit), direction and choreography by Robbins, and Leonard Bernstein's masterful score, it is the most musically unified and dramatic score yet composed for Broadway. The tragedy of two young people whose love crosses the boundary between two rival teen gangs, leading ultimately to death, is projected in music of extraordinary vividness and power, utilizing dance ("Mambo") and song, from the lively "America" and the eager anticipation of "Something's Comin'" to the great quintet on "Tonight" —probably the most adventurous ensemble number ever written for Broadway—and the yearning "Somewhere."

I LOVE A PARADE
Harold Arlen (1905-86); arr. Richard Hayman

One of the last of America's great songwriters, Harold Arlen wrote songs for the Cotton Club and for Broadway and Hollywood, working over the years with lyricists Ted Koehler ("Between the Devil and the Deep Blue Sea," "Get Happy," "I've Got the World on a String," "Stormy Weather"), E. Y. Harburg ("Over the Rainbow" and the rest of the score of *The Wizard of Oz*), Ira Gershwin ("The Man That Got Away"), and Johnny Mercer ("Ac-cent-tchu-ate the Positive," "Blues in the Night," "One for

My Baby," and "That Old Black Magic"). Koehler wrote the lyrics for one of Arlen's earliest hits, "I Love a Parade," introduced at the Cotton Club by Cab Calloway in 1931. It was created during a brisk walk. Koehler recalled, "Harold liked to walk, I didn't. One day it was cold out, and to pep me up he started to hum an ad lib marching tune. I guess I started to fall into step and got warmed up. When we got down to 47th Street, 'I Love a Parade' was almost written." Richard Hayman's arrangement embeds Arlen's catchy song into the kind of musical parade known as a "patrol," in which we hear the parade coming from the distance, passing right in front of us, then marching off out of sight.

MISSISSIPPI SUITE
Ferde Grofé (1892-1972)

Although Ferde (born Ferdinand) Grofé was a native of New York City, he grew up on the west coast and played for a decade in the viola section of the Los Angeles Philharmonic. But he was also active in film, theater, vaudeville, and cabaret ensembles and by 1917 had already become an arranger and pianist for bandleader Paul Whiteman. He created the sound of the Whiteman band, known through the extraordinarily popular recordings of "Avalon," "Whispering," and other songs, and secured his own repu-

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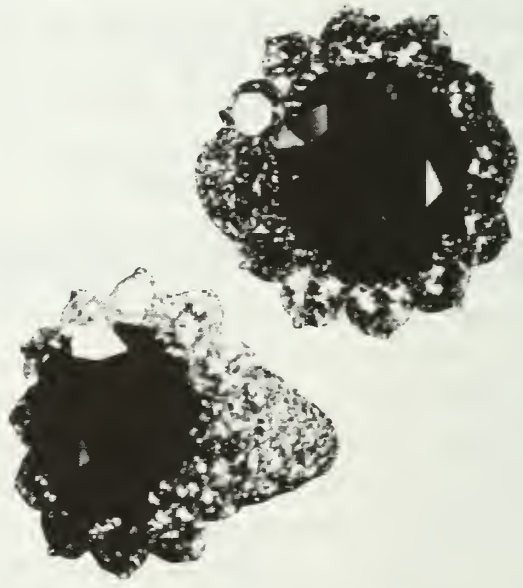
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tation in 1924 when he orchestrated George Gershwin's *Rhapsody in Blue* for its premiere by the Whiteman band. For a time he taught composition and arranging at Juilliard. His own original scores were usually programmatic, depicting scenes in American life in a way that combined the sophistication of European music with the melodic and rhythmic flair of American popular styles. Few of these are much remembered, though the *Grand Canyon Suite* (1931) has always retained its popularity. The *Mississippi Suite* is perhaps his second best-known work. Translating into sound the impressions of the natural habitat, the music is evocative in the way that the best film scores are, filled with harmony and color and warm melody.

LOVE IS SWEEPING THE COUNTRY, from *OF THEE I SING*
George Gershwin (1898-1937)

The most unlikely presidential campaign of all time was also the most melodious. It took place in the 1931 musical *Of Thee I Sing*, a satire of American politics with a book by Morrie Ryskind and George S. Kaufman, lyrics by Ira Gershwin, and music by his brother George. It became the first musical comedy to win a Pulitzer Prize and the first to get its text published in book form. Presidential candidate John P. Wintergreen (and his immortally incompetent running mate Alexander Throttlebottom) looked for and finally found a campaign platform that everyone would approve of: love! If Wintergreen won the election, there would be a marriage in the White House. The platform worked, as revealed in the lively number, introduced by George Murphy (later a U.S. Senator!) and June O'Dea, "Love Is Sweeping the Country."

LUCK BE A LADY, from *GUYS AND DOLLS*
Frank Loesser (1910-69)

Frank Loesser's work for Broadway ranged from a musical version of the Victorian farce *Charley's Aunt* (1948) to a Pulitzer Prize-winning depiction of the business world, *How to Succeed in Business Without Really Trying* (1961). In between he turned out a lavish, music-filled quasi-opera, *The Most Happy Fella* (1956), and a brilliantly inventive show based on Damon Runyan's stories of Broadway low-lifes, *Guys and Dolls* (1950), his biggest hit. "Luck Be a Lady" occurs at a dramatic high point of *Guys and Dolls*. A roll of the dice will determine which way the plot turns; Sky Masterson intones this rhythmic entreaty to his dice before making the crucial throw. When the song is performed in the show, it is followed by an immediate blackout, so the audience does not learn at once how the game turns out. Robert Alda sang "Luck Be a Lady" in the Broadway production, and Frank Sinatra performed it in the film version.

1812 OVERTURE
Pyotr Ilyich Tchaikovsky (1840-93)

Tchaikovsky composed his concert overture with the official title "The Year 1812" in 1880; it was first performed in Moscow on August 20, 1882. The central event of the year 1812 for any Russian, of course, was Napoleon's discomfiture at Moscow and his humiliating and devastating march back to western Europe. Tchaikovsky composed this musical tribute to the Russian victory essentially as a potboiler, aimed at popular success, and in that he was not mistaken. The quotation of familiar tunes (at least, familiar to his Russian audience) guaranteed a patriotic response: the hymn "*God Preserve the Tsar*," the appearance of *La Marseillaise* gradually overwhelmed by the "Russian" music, and the concluding Imperial anthem, reinforced by bells and cannon, have made the overture a popular showpiece from its very first performance.

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AMERICAN SALUTE
Morton Gould (1913-96)

Composer/conductor Morton Gould, who died in February, wrote music of an extraordinarily broad range, from ballet scores, symphonies, and concertos, to Broadway musicals and brilliant orchestral versions of American spirituals, folk songs, and patriotic ditties. The *American Salute* is one of the best known of these. It is a superbly conceived orchestral version of the song "When Johnny Comes Marching Home Again," familiar to Americans at least since the time of the Civil War. In 1943, when Gould was writing a great deal of music for radio broadcasts, he suggested that the familiar tune would make a suitable basis for an orchestral version that could be broadcast to arouse patriotic sentiments in the midst of the Second World War. The network brass agreed with his idea, and he sat down and composed the score in a single night. A crew of copyists was at hand to prepare the parts for the orchestra as soon as a page was completed. *American Salute* was heard nationally on the radio the very next night and has remained firmly in the light classical repertory ever since.

ON THE TRAIL, from *GRAND CANYON SUITE*
Ferde Grofé

One of Grofé's earliest scores, the *Grand Canyon Suite* (1931), is also the most popular. "On the Trail," the most famous excerpt of the score, captures with gentle humor the gait of the donkeys that descend daily along the narrow ledge trails into the Grand Canyon, and perhaps the discomfort of some of their tourist-riders! Indeed, Walt Disney once produced a film version that simply illustrated Grofé's score, reversing the usual procedure.

RHAPSODY IN BLUE
George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was boarding a train for Boston for the show's out-of-town tryout. He later recalled that it was on the train "with it steely rhythms, its rattle-y bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

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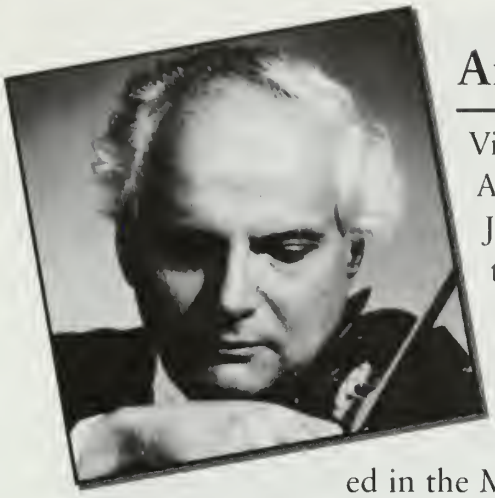
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Amnon Levy

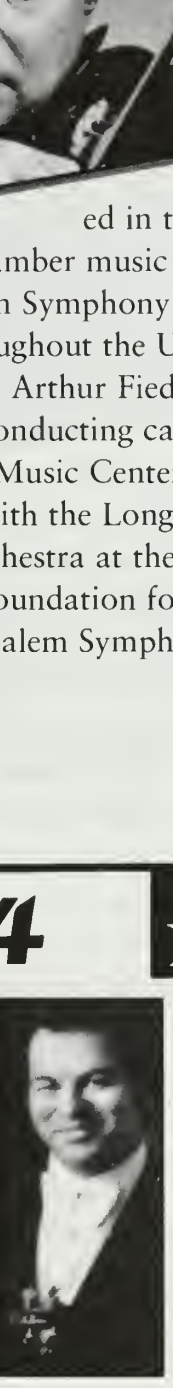
Violinist Amnon Levy's musical career began in Tel Aviv, where he was born. After hearing him play, Jascha Heifetz urged Mr. Levy's teachers to send him to the United States for advanced studies; there he attended the Juilliard School of Music in New York and the Curtis Institute of Music in Philadelphia, where he studied with Ivan Galamian. After graduating from the Curtis Institute, Mr. Levy participated in the Marlboro Music Festival in Vermont, where he performed chamber music with Rudolf Serkin. Mr. Levy plays in the first violin section of the Boston Symphony Orchestra. He has performed with orchestras and given solo recitals throughout the United States and in Mexico City, including several solo appearances with Arthur Fiedler and the Boston Pops Orchestra. Mr. Levy has recently embarked on a conducting career; he has participated in the conducting program at the Tanglewood Music Center, and he made his conducting debut at Jordan Hall in February 1988 with the Longwood Symphony Orchestra. In September 1990 Mr. Levy conducted an orchestra at the Mission Church in Roxbury, to benefit the Carol DiMaiti Stuart Foundation for underprivileged children. He has also been guest conductor with the Salem Symphony Orchestra.

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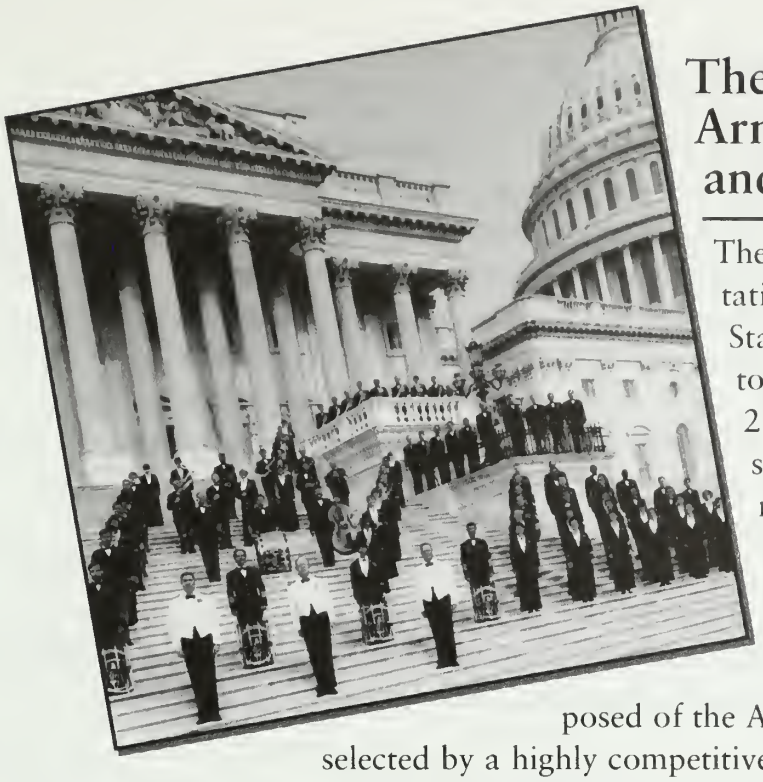


Evans Haile

Evans Haile has been a regular guest conductor with the Boston Pops since his 1993 debut. Mr. Haile has received international acclaim as both producer and performer in a variety of communication fields. Recent international achievements include supervising and conducting the Australian premiere of Villa-Lobos' *Magdalena*; three concert tours of Russia, including performances with the Moscow Philharmonic; and his debut with the Deutsch Oper Am Rhein Orchestra in Germany. At Lincoln Center he has produced and conducted *Magdalena* (recorded for CBS Masterworks), Rodgers and Hart's *Babes in Arms* (recorded for New World Records), and Cole Porter's *Fifty Million Frenchmen* (named best recording of the year by *USA Today*). Mr. Haile conceived and wrote *Yes, There Were Giants*, an evening with Kitty Carlisle Hart, John Raitt, and Jo Sullivan Loesser (featured on *CBS This Morning*); produced the Tulsa Philharmonic Christmas Spectacular, utilizing more than a thousand performers; produced the Lincoln Center Tribute to American Express; co-founded the New Amsterdam Theatre Company; and for two years served as dramaturge to the Florida Grand Opera in Miami. Mr. Haile's conducting projects have ranged from Wagner's *Ring* cycle and Mozart's *The Magic Flute* to the original version of Mussorgsky's *Boris Godunov*, as well as performances with many major American orchestras and opera companies. A Baldwin artist, Mr. Haile is currently producing and hosting a series of musical specials for Public Radio, developing a children's game show for television, and spinning his *Fireside Tales*, an evening of stories, anecdotes, and music.

Art Exhibit in the Cabot-Cahners Room: "Wave of Nature"

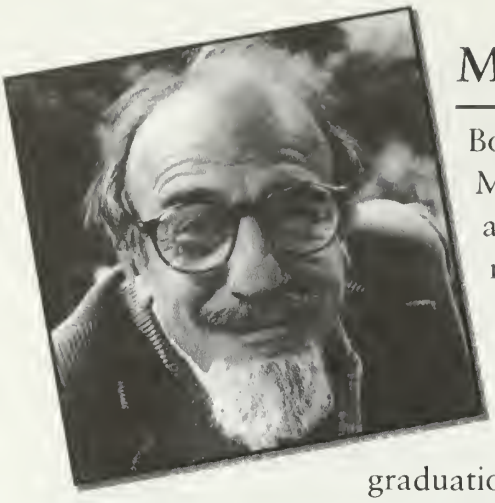
During the 1996 Boston Pops season, the Boston Symphony Orchestra is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art. On display through July 8 is an exhibit of Haitian art entitled "Wave of Nature," and featuring works by distinguished international artists Fritz Ducheine, Valentin Iviquel, Romel Joseph, Isaac Pierre, and Fontenel Pointjour. Works by these artists have been exhibited in South America, Canada, and Europe. In this country their works have appeared at the Fuller Museum of Art (Brockton, Massachusetts), Multicultual Arts Center Gallery (Cambridge, Massachusetts), Brooklyn Museum and The Muse, Haiti's Ecole des Beaux Arts, and Gallery des Arts Plastiques (Caracas, Venezuela) and in art festivals at Boston's City Hall and State House, Bayside Exposition Center, and the World Trade Center. Assembled by Associated Business Consultants, the works all show the influence of Haiti and range from folkloric to sophisticated, from lifelike to fantastic, in mediums ranging from acrylic to metal. For further information please contact the Volunteer Office at (617) 638-9390 or Associated Business Consultants at (617) 284-6711. The orchestra receives 20% of the proceeds from the sale of every art work.



The United States Army Field Band and Soldiers' Chorus

The official touring musical representative of the U.S. Army, the United States Army Field Band of Washington, D.C., was organized on March 21, 1946, and now travels thousands of miles each year on three major concert tours. Colonel Jack H. Grogan, Jr., is the Field Band's present commander and conductor and the seventh in the band's history. The Field Band is composed of the Army's finest soldier-musicians, selected by a highly competitive audition process. Designed to appeal to all audiences, the Field Band's repertoire offers classical and popular selections, choral arrangements, novelty numbers, and military marches. The band has earned considerable fame outside the United States on multiple tours sponsored by the Department of the Army and the State Department. These tours have taken the band all over the world, including the United Kingdom and Europe, Japan, Korea, Okinawa, Latin America, and the Republic of India. In spring 1994, the Field Band marked the 50th anniversary of D-Day with performances in England, Wales, Belgium, Luxembourg, and Germany. The band traveled to Honolulu, Hawaii, in August 1995 to support commemorative events for the 50th anniversary of V-J Day and the end of World War II. Within the continental United States, the Field Band has performed at most of the country's finest halls and amphitheaters, as well as at the New York and Seattle World's Fairs, Expo '67 in Montreal, and Liberty Weekend in New York in 1986. The Band has marched in eight Presidential Inaugural parades, escorted the President on special occasions, and played for many visiting heads-of state. In June 1991 the U.S. Army Field Band and all its components presented a gala concert at the Kennedy Center marking the 50th anniversary of World War II; that same year the Band recorded its first compact disc entitled *A Musical Tribute in Commemoration of World War II.*

Formed in 1957, the Solders' Chorus is the vocal counterpart of the United States Army Field Band of Washington, D.C. Under the direction of Lieutenant Colonel Michael D. Pyatt, the Soldiers' Chorus is made up of 29 vocalists and presents its own arrangements of well-known compositions. The chorus has performed in all fifty states, Canada, Mexico, the United Kingdom, Europe, the Far East, India, Central and South America, Puerto Rico, and the Virgin Islands and has been featured in performances with the National Symphony Orchestra, the Detroit Symphony Orchestra, and the Cincinnati Pops Orchestra.



Mitch Miller

Born on July 4, 1911, in Rochester, New York, Mitch Miller will celebrate his 85th birthday this year. His appearances this month with the Boston Pops mark his return to the Symphony Hall podium for the first time in seventeen years. Raised in a musical family, Mr. Miller attended the Eastman School of Music in Rochester and played oboe with the Eastman School Symphony and the Rochester Philharmonic. After graduation he moved to New York, where, after several years of free-lancing, he took a full-time job with the Columbia Broadcasting Symphony Orchestra, with which he played for more than a decade. When recording pioneer John Hammond gave Mr. Miller the opportunity to produce some records for the Mercury label, he took it. Soon he was producing hit tunes and artists and gaining an enviable reputation for Mercury. At the same time, Mr. Miller established Little

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Golden Records for children, with similar results. In 1950 he was hired by Goddard Lieberson of Columbia Records to head the label's popular records division. Mitch Miller became one of the industry's legends, transforming the very sound of popular recording and producing hit after hit. While at Columbia, he also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 24 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch," which ran for three-and-a-half years on NBC, and a series of successful tours. During all those years, Mr. Miller continued to play the oboe, making several recordings. In more recent years he has enjoyed a fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he also served as Principal Pops Conductor of the Buffalo Philharmonic. His 1987 recording with the London Symphony Orchestra and pianist David Golub of Gershwin's *Rhapsody in Blue*, the Concerto in F, and *An American in Paris*, was named by *Time* magazine as one of the Ten Best Recordings of the Year and by the *Detroit News* as Best Classical Recording of the Year.



Michael Kim

Born into a musical family, Canadian pianist Michael Injae Kim began his musical studies at age eleven and made his professional debut at fifteen with the Calgary Philharmonic, performing Rachmaninoff's First Piano Concerto. Now one of Canada's most acclaimed and successful artists, Mr. Kim has performed widely throughout Canada and abroad with the BBC Scottish Symphony (Glasgow), Royal Scottish National Orchestra, the Cincinnati Pops, Orchestra London, Manitoba Chamber Orchestra (Winnipeg), and numerous Canadian symphony orchestras. As a recitalist and chamber musician, Mr. Kim has performed widely throughout Canada, the United States, and the United Kingdom; he collaborates often with his sister, violinist Helen Hwaya Kim. Mr. Kim's performances are regularly featured on CBC radio and television, and have also been broadcast on BBC Radio 3 and National Public Radio. Grand prize-winner of the Canadian Music Competition and the CBC National Radio Competition, Mr. Kim is also the recipient of awards from the Ivo Pogorelich, Leeds, and Scottish (Glasgow) International piano competitions. Currently Assistant Professor of Piano at Lawrence University in Appleton, Wisconsin, Michael Kim recently received his Doctor of Musical Arts degree from the Juilliard School in New York, where he studied with Herbert Stessin.



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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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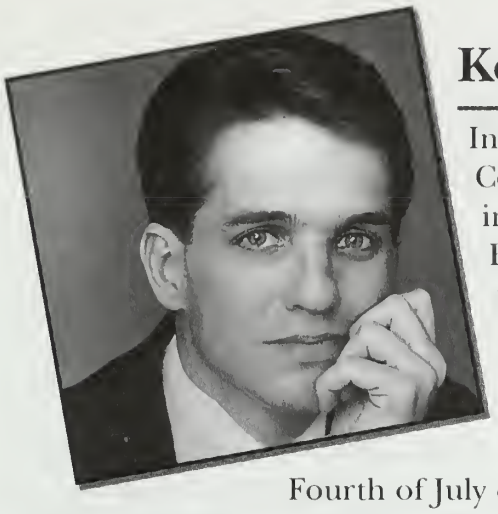
Chester Williams, Fox Hill Village resident and Dean Emeritus, New England Conservatory of Music.

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Mr. Lockhart and the Boston Pops Orchestra recently signed an exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

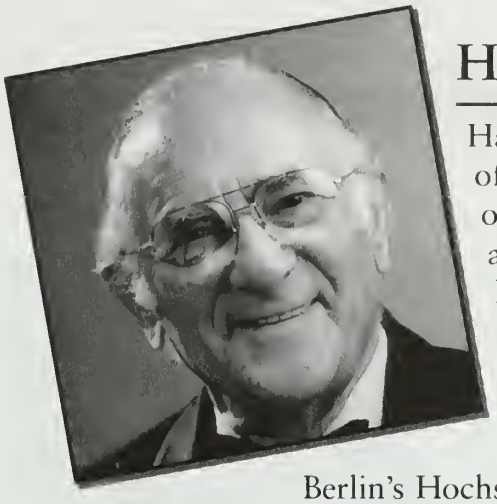
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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THE BERKSHIRES



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KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
‡Ikuko Mizuno
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Si-Jing Huang
*Catherine French
*Kelly Barr

Second Violins
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
*Jennie Shames
Ronan Lefkowitz
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Nicole Monahan
§Joseph Conte
§Joseph Scheer
§Michael Rosenbloom
§Daniel Banner
§Brynn Albanese
§Lisa Crockett

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
§Anne Black
§Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Jerome Patterson
*Owen Young
§Ronald Lowry
§Theresa Borsodi
§Andrew Mark

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Robert Caplin
§Joseph Holt

Flutes
Elizabeth Ostling
§Marianne Gedigian

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
§Chikao Inomata

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
§Kevin Owen

Trumpets
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
‡On sabbatical leave
§Substituting, 1996 spring season

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

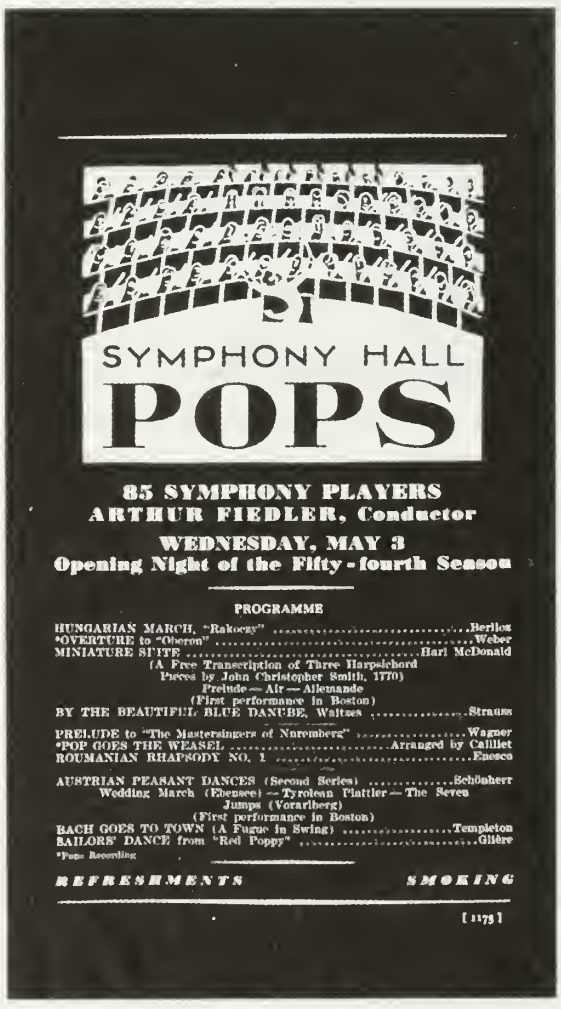
In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-


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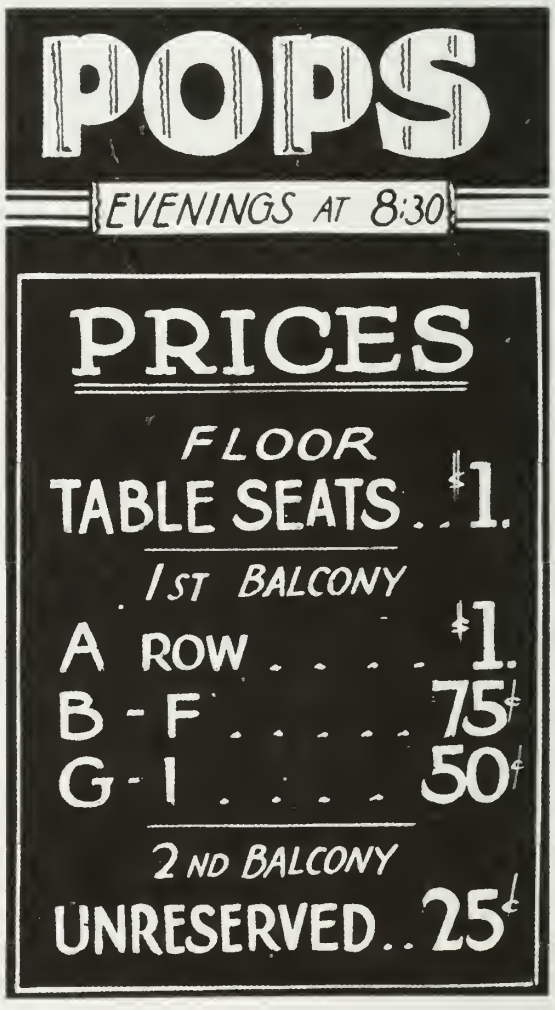
HUNGARIAN MARCH, "Rakoczy" ..... Berlioz
*OVERTURE to "Oberon" ..... Weber
MINIATURE SUITE ..... Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes ..... Strauss

PRELUDE to "The Mastersingers of Nuremberg" ..... Wagner
*POP GOES THE WEASEL ..... Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 ..... Enesco

AUSTRIAN PEASANT DANCES (Second Series) ..... Schönherr
Wedding March (Ebensee) — Tyrolean Plattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) ..... Templeton
SAILORS' DANCE from "Red Poppy" ..... Glière
*Pops Recording

REFRESHMENTS SMOKING

[1173]



erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Tison Street
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Jennifer Elowitch

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Harris Shilakowsky
Kay Knudsen
Dorothy Han
Stacey Alden
Rebecca Katsenes
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
John Salkowski
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Librarians
Marshall Burlingame
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor



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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, June 18, 1996, at 8:00



The Olympic Spirit — Williams

Variations on "America" — Ives-Schuman

Excerpts from *Stars and Stripes* (after John Philip Sousa) — Kay
First Campaign—Fourth Campaign—
Finale: The Stars and Stripes Forever

INTERMISSION

Violin Concerto No. 5 in A Minor, Opus 37 — Vieuxtemps
Allegro non troppo
Adagio
Allegro con fuoco
JOSEPH SCHEER

Summertime, from *Porgy and Bess* — Gershwin-Williams
MR. SCHEER

INTERMISSION

There's No Business Like Show Business, from *Annie Get Your Gun* — Berlin-Stevens

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma*
It's a Grand Night for Singing, from *State Fair*

Finale from *Victor/Victoria* — Mancini

Gotta Dance—A Tribute to Jerome Robbins — arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me—
New York, New York—Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 19, 1996, at 8:00



The Olympic Spirit — Williams

Variations on "America" — Ives-Schuman

Excerpts from *Stars and Stripes* (after John Philip Sousa) — Kay
First Campaign—Fourth Campaign—
Finale: The Stars and Stripes Forever

INTERMISSION

Hoedown from *Rodeo* — Copland

Excerpts from *Gettysburg* — Edelman
Main Title—Fife and Gun—
Gettysburg Address—Reunion and Finale
LESLEY STAHL, narrator

INTERMISSION

There's No Business Like Show Business, from *Annie Get Your Gun* — Berlin-Stevens

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh, What a Beautiful Morning, from *Oklahoma*
It's a Grand Night for Singing, from *State Fair*

Finale from *Victor/Victoria* — Mancini

Gotta Dance—A Tribute to Jerome Robbins — arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me—
New York, New York—Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

Lesley Stahl's appearance has been made possible by Ford Hall Forum.

Boston Pops scenic environment by Peter Wexler, Inc.

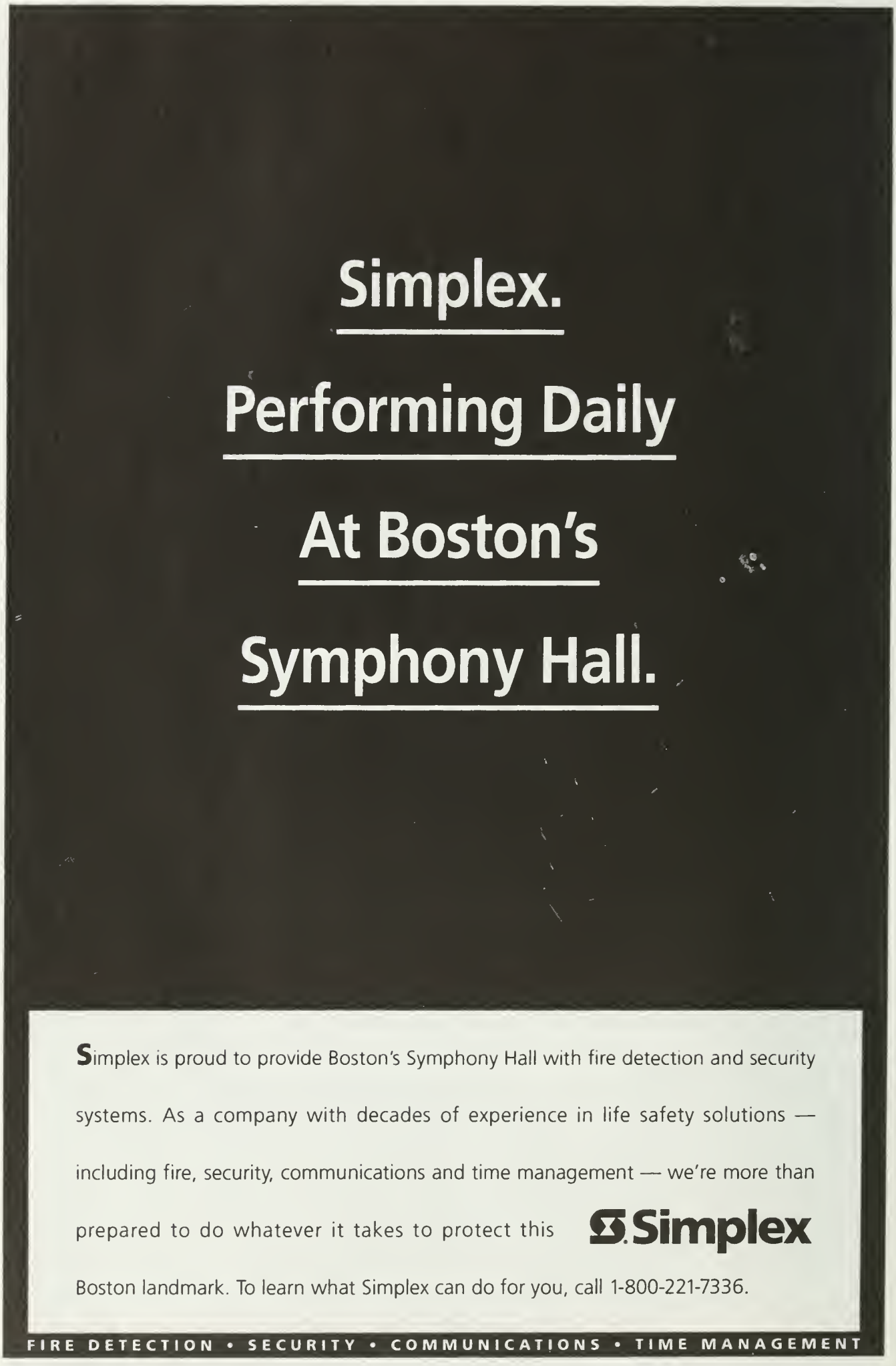
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, June 20, 1996, at 8:00

Overture to *Russlan and Ludmilla*	Glinka
Excerpts from *Gayne*	Khachaturian
Dance of the Rose Maidens—Sabre Dance	
Shaker Hymn from *Appalachian Spring*	Copland
Dance of the Hours, from *La Gioconda*	Ponchielli
INTERMISSION	
Dance of the Comedians, from *The Bartered Bride*	Smetana
Violin Concerto No. 5 in A Minor, Opus 37	Vieuxtemps
Allegro non troppo—Adagio—Allegro con fuoco	
JOSEPH SCHEER	
Summertime, from *Porgy and Bess*	Gershwin-Williams
MR. SCHEER	
INTERMISSION	
There's No Business Like Show Business, from *Annie Get Your Gun*	Berlin-Stevens
Richard Rodgers Waltzes	arr. Anderson
Lover, from *Love Me Tonight*	
Falling in Love with Love, from *The Boys from Syracuse*	
Oh, What a Beautiful Morning, from *Oklahoma*	
It's a Grand Night for Singing, from *State Fair*	
Finale from *Victor/Victoria*	Mancini
Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me—	
New York, New York—Tonight Quintet—Comedy Tonight—	
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying	

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, June 21, 1996, at 8:00

Overture to *Russlan and Ludmilla* — Glinka

Prayer of St. Gregory — Hovhaness
Bruce Hall, solo trumpet

Finale from *Armenian Suite* — Yardumian

Shaker Hymn from *Appalachian Spring* — Copland

Suite from *Gayne* — Khachaturian
Dance of the Rose Maidens—Lullaby—Sabre Dance

INTERMISSION

Dance of the Comedians, from *The Bartered Bride* — Smetana

First movement (Allegro) from Cello Concerto in B minor, Opus 104 — Dvořák
ANI ASNAVOORIAN

INTERMISSION

Hayr Mer (The Lord's Prayer) — arr. Gregorian

Mer Hairenik (Armenian National Anthem)

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing In the Dark—The Continental—Change Partners—
The Carioca

A Tribute to Ol' Blue Eyes

You Make Me Feel So Young — Myrow/Gordon-Osser

Chicago — Fisher-Nestico

I Love a Parade — arr. Hayman

Ani Asnavoorian's appearance has been made possible by Friends of Armenian Cultural Society, Inc.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, June 22, 1996, at 8:00

HARRY ELLIS DICKSON conducting

The Toreadors, from *Carmen* — Bizet

Poet and Peasant Overture — Suppé

Minuet — Boccherini

Suite from the *Water Music* — Handel
Allegro—Air—Allegro deciso

INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
BERTICA SHULMAN CRAMER

INTERMISSION

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—How Can Love Survive—
The Lonely Goatherd—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—An Ordinary Couple—
No Way to Stop It—Maria—Climb Every Mountain

Music of the Night, from *The Phantom of the Opera* — Lloyd Webber-Morley

All Aboard! (A Sentimental Journey) — arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones—
Tuxedo Junction—Alabamy Bound—Night Train—
Take the 'A' Train—On the Atchison, Topeka, and the Santa Fe—
Wabash Cannon Ball—Orange Blossom Special

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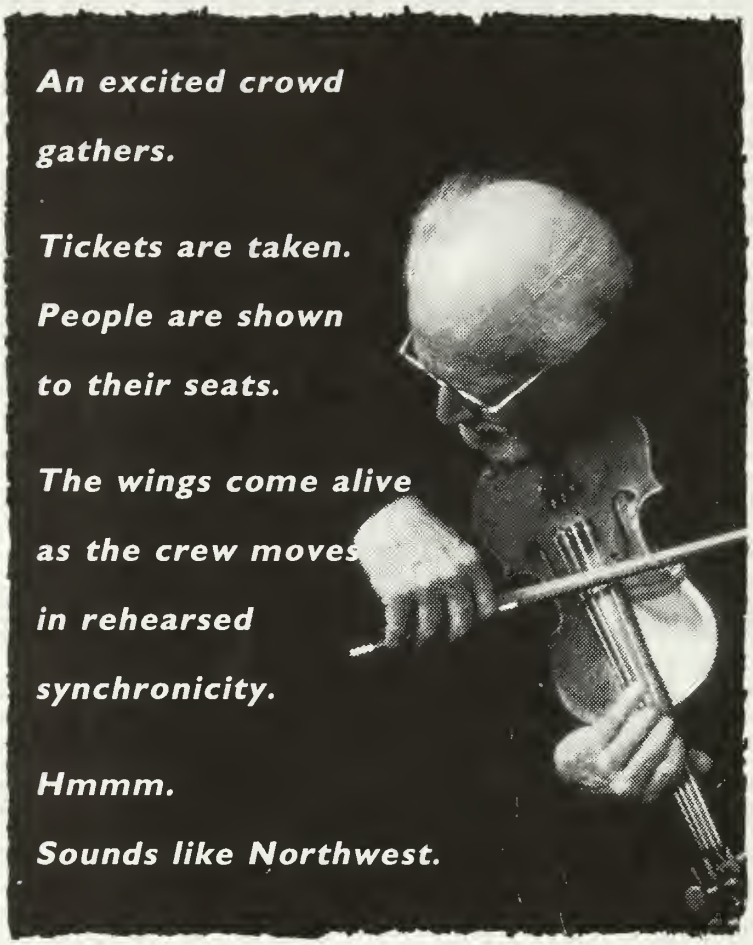
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, June 23, 1996, at 7:30

KEITH LOCKHART and CHARLES FLOYD conducting
GOSPEL NIGHT
SPONSORED BY NORTHWEST AIRLINES

Please note that the following soloists and small ensembles will perform in the third segment of this evening's program:

The Giver — Murphy/Davis/Whitsett-Floyd
NORRIS WELCH

A Tribute to Edwin Hawkins — arr. Hollenbeck/Floyd
EVELYN McDONALD, ANTOINE GLASS, SHARON MOLDEN

I Really Love You, Lord — Bady/Warren-Floyd
FREDENA WILLIAMS

He Shall Purify/Joyful, Joyful — Warren-Hollenbeck/Floyd
IDA KAMRARA

Praise: Christina Williams, Mary Bennett, Eudina Herbert, Marada Thompson-Read, Ronald Austin, Heather Williams, Ed Shaddock, Jonas Shepard, Rashonda Williams, Renese King (Director), Makesha D'Breu

Persuaded: Jeff O'Hara, Richard D'Breu (Director), Valerie Harris, Eric Layne, Monica Stephens

Rhythm Section
Dennis Montgomery, organ; Christopher Montgomery, drums;
David Buda, bass; Jerome Kiles, piano

"Gospel Oldies" soloists: CAMILLA DAVIS, JOE RUCKER, JR.

Small Choir: Arunda Way, Angela Glass, Shirley Snyder-Day, Thomasina Dyett, Eula Nauls, Ella Swain, Pam Reid, Ayeesha Lane, Ted Maynard, Remon Jourdan, Aisha Hosley, Judi Hollingsworth-Greene, Eric Darden, D'Anthony Clark, Moniqueka Kidwell, April Downing, Doris Richardson, Janee Evans

THE BOSTON POPS GOSPEL CHOIR

SOPRANOS

Anna Anderson
Lorraine Baden
Mary Bennett
Marilyn Burrell
Pamela Clark
Alexandria Cobb
Makeba D'Abreu
Joan Daluz
Norma DeGraffenreid
Christina DeVaughn
Donna DeVaughn
April Downing
Thomasina Dyett•
Janee Evans
Jeanne Favazzo
Barbara Garlington
Dawn Hall
Eudine Herbert
Patricia Hite
Pauline Hogan
Edith Hunter
Beverly Johnson
Ida Kamrara
Christine Kelly
Moniqueka Kidwell•
Ayeesha Lane
Minnie Lockhart
Ruby Mallette
Joyce Mallory
Laila Moore
Phyllis Rawlins
Cora Reid
Pamela Reid•
Barbara Rice
Doris Richardson•
Debra Ridgeway
Alesia Somerville
Sabrina Sperow
Kim Patterson Stanfield
Monica Stephens
Eunice Stewart
Elnora Stubbs
Ella Swain
Carolyn Taite
Aronda Way
Carlene Williams
Christine Williams
Fredena J. Williams
Avis Womack
Denise Xavier-Superville

ALTOS

Martha Akagi
Teresa Barnwell
Donna M. Bayne
Gloria Bowen-Daise•
Jessica Corriere
Camilla Davis
Jean Davis
Staci Davis-Spencer
Tamara DeVaughn
Lenore Dunson
Angela Glass
Shirley Gonsalves
Val Harris
Karen Haywood
Judi Hollingsworth-Greene
Juanita Hope
Aisha Hosley
Patricia B. Johnson
Renese King
Marianne Marks
Carol McMillan
Sharon Molden
Grace Myatt
Eula Nauls
Ruth E. Nelson
Verna Okali
Evelyn Riley
Lynette Ruley
Shirley Snyder-Day
Cheryl Spencer
Ria E. Spencer
Katani Sumner
KaVonya Taylor
Cynthia Terry-Edd
Marcita Thompson-Meade
Edith Webb
Kymberli Welch•
Mary Ann Westfield
Linda Wheeler•
Heather Williams
Rashonda Williams
Shirley Wyche

TENORS

Ronald Austin
Juanita Bellfield
John Booker
Jeanette Boone-Smith
Adrienne E. Bryant
D'Anthony D.M.T. Clark
David F. Coleman
Richard D'Abreu
Eric Darden
Delores Deloatch
Carlton Doctor
Evester Edd, II
Kizuwanda Evans
Antoine Glass•
Larry Green, Jr.
Steven Hawkesworth
Cynthia Horton
Barbara Kearney
David A. Jackson
Rosalind Johnson
Patricia Johnson
Clifton Jones
Herbert Jones
Eric Layne
Evelyn Lee-Jones
Ted Maynard
David C. McBride
Evelyn McDonald
Percaline McDougald
Angela Morton
Gwendolyn Nicholls
Esther Niles
Geoffrey O'Hara
Joseph C. Rucker, Jr.
Danté Shelton
Lavern Shelton
Johnnie Shelton•
Jonas A. Shepard
Strickland Smith
Frances Snyder
Margaret Spencer
Valerie Spencer
Ian Todreas
Norris Welch•
Janie Wilkerson

BASSES

Eric D. Burton
Richard D'Abreu
Richard Evans
Lionel Porter
Tom Robitaille
Edward Shaddock
Bradley Turner
Robert Wyckoff•

•Section leaders

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, June 23, 1996, at 7:30

GOSPEL NIGHT AT POPS
SPONSORED BY NORTHWEST AIRLINES

Festival Overture on *The Star-Spangled Banner*	Buck
Largo from Symphony No. 9 in E minor, *From the New World*	Dvořák
Festive Overture	Still

INTERMISSION

Strike Up the Band	Gershwin
Rhapsody in Blue CHARLES FLOYD, piano	Gershwin

INTERMISSION

THE BOSTON POPS GOSPEL CHOIR
CHARLES FLOYD conducting

My Mind's Made Up	Brooks-Floyd
The Giver	Murphy/Davis/Whitsett-Floyd
A Tribute to Edwin Hawkins To My Father's House O Happy Day	arr. Hollenbeck/Floyd
I Really Love You, Lord	Bady/Warren-Floyd
Finale He Shall Purify (after Handel) Joyful, Joyful (after Beethoven)	Warren-Hollenbeck/Floyd

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Baldwin Piano

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

THE OLYMPIC SPIRIT

John Williams (b.1932)

Fanfares have traditionally been calls to action, signals designed to carry a simple message ("forward," "rally," "attack") over long distances when communications were slow. In classical antiquity, the quadrennial athletic events held near Mount Olympus substituted a healthier kind of competition—between young men trained to the highest peak of physical perfection—for military combat. Indeed, so strong was the Olympic spirit among all the regions of ancient Greece that wars were actually stopped while the games went on. The modern Olympics bring together athletes—now including women, too—from all over the world in re-enactment of that ancient tradition. John Williams' fanfare, "written especially for the NBC Sports Division in celebration of the 1988 Olympics," features a broad and noble melody, supported by crisp rhythmic underpinnings, that climbs steadily, in tribute to the high aspirations of those who continually aim to go higher, faster, or farther than ever before.

VARIATIONS ON "AMERICA"

Charles Ives (1874-1954)

The young Charles Ives (who, at the age of fifteen, was organist of the Second Baptist Church in Danbury, Connecticut) had already written a variety of pieces by 1891 or early 1892, when he composed his Variations on "America" for solo organ. He subsequently performed it in recital at least twice. Ives later recalled that on both those occasions, his father forbade him to play the variation that made the theme chase itself in three different keys simultaneously, lest it make boys in the audience "laugh out loud and get noisy." Unfortunately, that particular variation did not make it into the published version, but what remains is still notable for its audacity. The six-part work includes an introduction (with distorted rhythms and wild modulations) plus five variations. Following variations two and four there are brief interludes, possibly added at a later date, that are in two keys at once. The variations themselves include calliope-like effects and a polonaise in the minor mode. Despite its obvious satiric intent, the work anticipates many of the harmonic and rhythmic devices characteristic of what the next generation would call "modern music." When the organ in New York's Philharmonic Hall was dedicated in 1962, the Variations were included on the program.

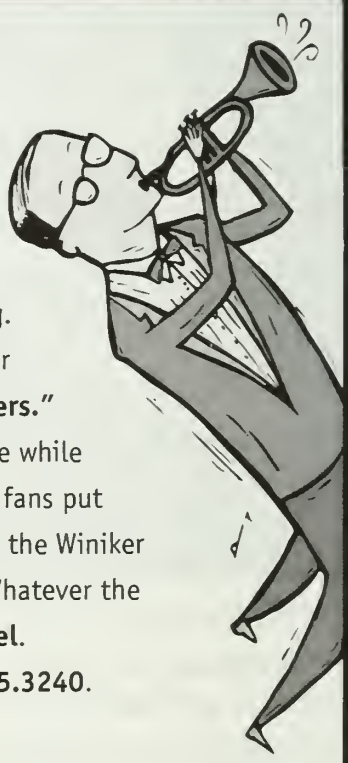
William Schuman, then Lincoln Center's president, decided at that performance to arrange the work for orchestra, and in that form it has become one of Ives's most frequently performed scores.

—Eleanor McGourty

VIOLIN CONCERTO NO. 5 in A minor, Opus 37, *Grétry*
Henry Vieuxtemps (1820-81)

One of the great violinist personalities after Paganini, highly regarded by Berlioz as a composer, Belgian-born Henry Vieuxtemps made his solo debut as violinist when he was "scarcely taller than his bow," as an enthusiastic critic commented. When he was fourteen, he learned the Beethoven concerto (then scarcely ever performed) in just two weeks, and played it with great success. That same year he met Paganini in London, and was amazed at his virtuosity. During the course of his life, Vieuxtemps taught in St. Petersburg and Paris and in his native Belgium. He made no fewer than three extensive concert tours of the United States—in the early 1840s, the late 1850s, and the early 1870s. He noted with satisfaction the growing interest in serious concert

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music in this country. On his first tour, he said, the only thing that aroused much enthusiasm from the American audience was his Variations on "Yankee Doodle."

In the winter of 1835-36 (during which time he turned sixteen), Vieuxtemps studied composition in Paris with Berlioz's teacher Anton Reicha and composed a concerto (later published as No. 2) that aimed at "combining the pure form of the Viotti Concerto with the technical demands of modern times." He wrote in all seven violin concertos, of which the fifth, in A minor, was originally composed as a "contest piece" for the Brussels Conservatory, and was nicknamed for a popular eighteenth-century French opera composer. The concerto was instantly acclaimed as a major enrichment of the solo repertory. Possibly inspired in part by Liszt's Piano Concerto No. 2, it is an integrated work in a single movement with a cadenza near the end. It exploits a range of violin techniques and moods—from brilliance to nobility to tenderness–that became the standard for his time.

THERE'S NO BUSINESS LIKE SHOW BUSINESS
Irving Berlin (1888-1989)

For more than a half-century Irving Berlin's songs poured forth in a seemingly endless stream, in every style that appeared during the time he was actively writing (1907-66). He composed Tin Pan Alley standards, Broadway and Hollywood scores, songs serious and satirical, sentimental and snappy. By far his biggest Broadway hit was the show *Annie Get Your Gun* of 1946, which dealt with the historical figures of Annie Oakley and Buffalo Bill. It was a cornucopia of memorable songs: "Doin' What Comes Naturally," "The Girl That I Marry," "I Got the Sun in the Morning and the Moon at Night," "Anything You Can Do, I Can Do Better," "They Say It's Wonderful," "You Can't Get a Man with a Gun," as well as the song that almost instantly became the unofficial anthem of the performing arts, "There's No Business Like Show Business."

RICHARD RODGERS WALTZES
(arr. Leroy Anderson)

Richard Rodgers had two careers in the musical theater—one in collaboration with Lorenz Hart, the other with Oscar Hammerstein II—either of which would have qualified him for admission to the pantheon of great innovators in the American musical. During the period of his major scores (from the late '20s to the early '50s), waltzes were rarely found in Broadway scores. They seemed to many composers to be too redolent of the old-fashioned Viennese operetta. But Rodgers loved writing waltzes, and almost every show had its captivating, swinging waltz hit, from the bittersweet "Falling in Love with Love" (*The Boys from Syracuse*, based on Shakespeare's *Comedy of Errors)* to the gentle warmth of "Oh, What a Beautiful Morning" (*Oklahoma*) and the driving energy of "A Wonderful Guy" (*South Pacific).*

GOTTA DANCE, A Tribute to Jerome Robbins
arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side*

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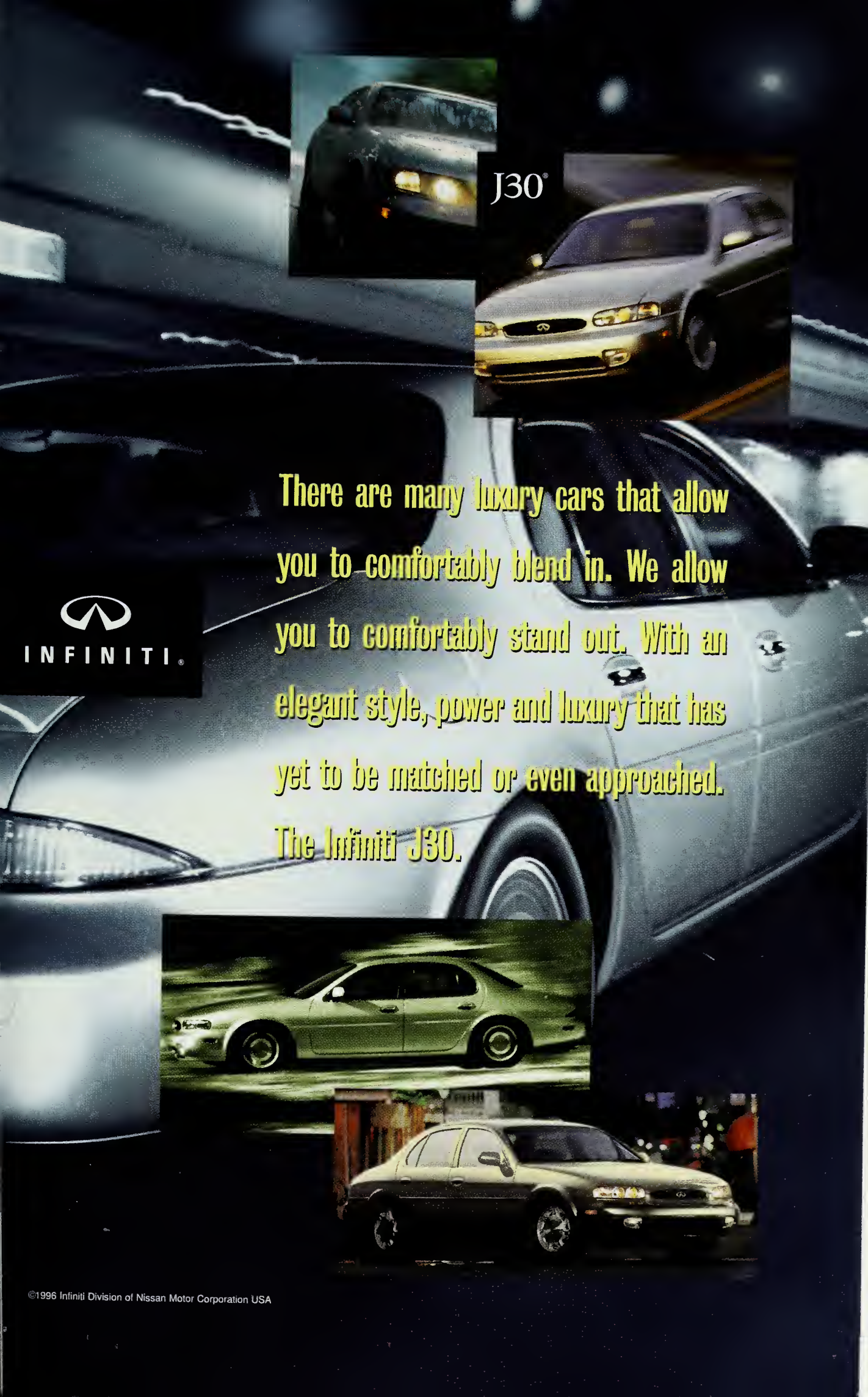
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Story—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from eight of these shows, arranged by Sid Ramin, who was himself involved in the orchestration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum*.

RODEO
Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor.

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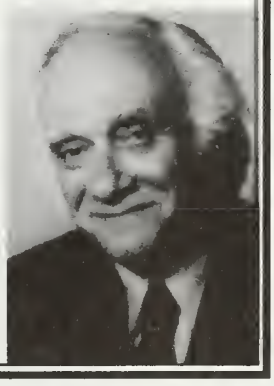
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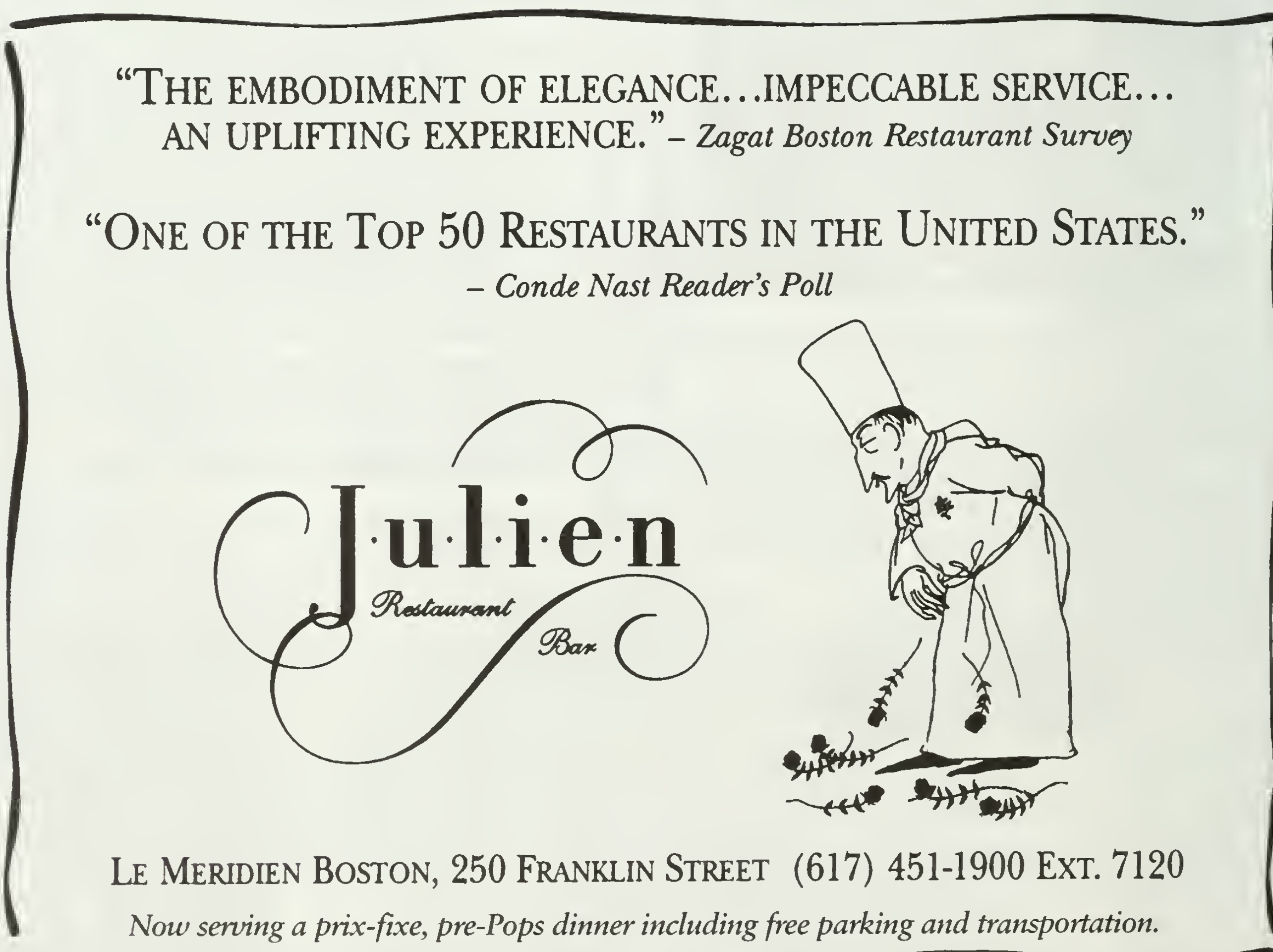
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OVERTURE TO *RUSSLAN AND LUDMILLA*
Mikhail Glinka (1804-57)

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

SUITE FROM THE BALLET *GAYNE*
Aram Khachaturian (1903-78)

The Armenian-born Soviet composer Khachaturian enjoyed one of the biggest hits of his life with a colorful ballet, *Gayne*, composed in 1940 and dealing with village life in Soviet Armenia. The score is painted in vivid colors, with energetic rhythms and elements of folk dances. The scenario was markedly didactic. The heroine of the title was unhappily married to Giko, a rude and evil man who dislikes the Russians and the communal life of his village. He later betrays his country, but Gayne finds love (and political direction) from a Russian border guard, and together they confound the plots of Giko. Some of the music had been used in a 1939 ballet entitled *Happiness*, but the famous "Sabre Dance" was composed for *Gayne* to depict the villainous Giko.

DANCE OF THE HOURS, from *LA GIOCONDA*
Amilcare Ponchielli (1834-86)

Ponchielli is the most significant Italian opera composer between Verdi and Puccini. Of his ten operas, though, only *La Gioconda* still holds the stage, because Ponchielli was too shy and retiring to browbeat his librettists into producing truly effective dramatic plots, as both Verdi and Puccini learned to do. For *La Gioconda* he had the inestimable advantage of working with Arrigo Boito, himself a composer, and the finest of Italian opera librettists (he wrote the text for Verdi's *Otello* and *Falstaff* as well as his own *Mefistofele*, in addition to Ponchielli's opera). The most famous part of the opera is its ballet music, which has been parodied by Walt Disney in *Fantasia* (who can ever forget those hippos, ostriches, and alligators?), but which, nonetheless, remains the only ballet from an Italian opera that regularly gets performances in the concert hall as well.

PRAYER OF ST. GREGORY
Alan Hovhaness (b.1911)

If there were a competition for the most prolific composer of the twentieth century, Alan Hovhaness's name would surely go high on the list, if not at the very top. The Somerville-born composer has produced more than 400 opus numbers, many of them representing very large works, including some five dozen symphonies! Although he had formal studies in composition, he turned pretty much his own way, especially when, during a summer spent at Tanglewood in the mid-1940s, he found his music criticized by Aaron Copland and Leonard Bernstein. After that he simply pursued his own star, which involved traditional Armenian music, much influence from the music of India, and mystical or religious vein that permeates even his abstract instrumental works. Of the smaller compositions, the quiet trumpet solo *Prayer of St. Gregory* is

frequently performed either with organ, as a chamber ensemble with string quartet, or (as here) with a string orchestral accompaniment.

ARMENIAN SUITE
Richard Yardumian (1917-85)

Richard Yardumian was born in Philadelphia, and he always retained a close connection to his native city and its orchestra. Indeed, for a number of years he was a kind of unofficial composer-in-residence with the Philadelphia Orchestra, which performed many of his works and recorded several. The Armenian Suite, a tribute to his own family tradition, is one of his earliest works. The bulk of the piece was composed in 1937; he added the last movement in 1954.

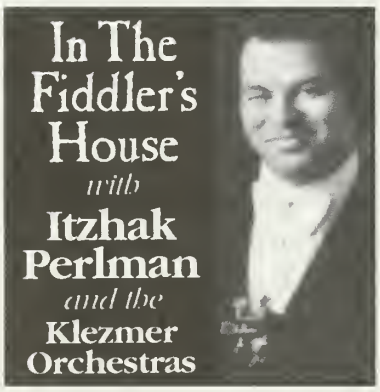
FIRST MOVEMENT from CELLO CONCERTO IN B MINOR, Opus 104
Antonín Dvořák (1841-1904)

Antonín Dvořák arrived in New York from his native Bohemia on September 27, 1892, having accepted the post of Director of the National Conservatory of Music under a two-year contract. This first extended stay in the United States produced a number of works, including the *New World* Symphony, as well as the string quartet and string quintet that were each dubbed "The American"; the latter two were written during Dvořák's summer vacation in 1893 at the Czech community of Spillville, Iowa. This was the happiest time the composer spent in America, for here he was entirely free of the hustle-bustle of the big city. But Dvořák liked America well enough to sign a second contract for a third year at the National Conservatory. On November 1, 1894, he took up his Director's post for a third term—this one spent entirely in New

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York, thereby making Dvořák all the more nostalgic for his native Bohemia—and it was during this time that he composed his Cello Concerto in B minor. The concerto is brilliantly and vividly scored from the very start, where Dvořák typically alternates high and low registers to maximum effect before filling in the orchestral texture. The writing for the solo instrument is exquisite and virtuosic throughout, and Dvořák's unceasing care and invention in setting it against the orchestral backdrop is a source of constant pleasure. The themes are strongly characterized, yet readily transferable from orchestra to soloist: hence, in the first movement, the two principal themes sound just as fresh in the soloists' hands as they do in the the orchestral exposition. The final movement has been characterized as ending on "a note of almost incoherent happiness at being home at last in his beloved Bohemia," a description that hints at the character of the work as a whole, which, though a product of the composer's time in America, has nothing in it of that country.

—Marc Mandel

DANCING WITH FRED ASTAIRE

arr. Sid Ramin

Few careers in American entertainment have matched that of the late Fred Astaire (1899-1987): vaudevillian and star of Broadway shows with his sister Adele, quintessential performer in Hollywood musicals, television personality, and–late in life–dramatic actor. But the Astaire that will always be remembered with affection and wonder is the suave, top-hatted sophisticate who seemed to embody the very concept of elegance. Composers writing songs for shows or films in which Astaire was to perform knew that they could take risks with tricky or unusual rhythms, for Astaire's superb musicianship (he was also a fine drummer) could handle anything they offered him. Sid Ramin's medley *Dancing with Fred Astaire* presents tunes from six of the dancer's many films.

No image of Fred Astaire is more firmly etched in our minds than that of the elegant gentleman in his "Top Hat, White Tie, and Tails." Irving Berlin's song of that name (from *Top Hat*) could have been Astaire's theme song. Jerome Kern's *Roberta*, in its original version for the stage, had a score substantially different from the one for the film version, which was partly tailored for Astaire's talents. In particular Astaire asked for a rhythmic tap number, and he demonstrated what he had in mind to the composer. Kern took that rhythmic kernel and made of it one of his best up-tempo songs, "I Won't Dance." *The Band Wagon* was first a Broadway revue (1931), then a film (1953); both versions contained the song that became the biggest hit ever produced by lyricist Howard Dietz and composer Arthur Schwartz, "Dancing in the Dark." In the film, the song formed the background score for Astaire's evocative dance with Cyd Charisse. Cole Porter's score for the Broadway musical *Gay Divorce* (1932) was Fred Astaire's first show after his sister married and retired from the stage. Critics were lukewarm, despite two great advantages: Astaire's dancing and the song "Night and Day." Two years later the same story was treated in Hollywood, retitled *The Gay Divorcee*, and with most of the Cole Porter songs dropped from the score. One of the tunes that was added was "The Continental," by Con Conrad, with lyrics by Herb Magidson; that year it became the first song to win an Academy Award. Irving Berlin wrote his last score for Fred Astaire and Ginger Rogers in the 1938 film *Carefree*, which contained the lively "Change Partners." Astaire and Rogers were paired for the first time—though not yet as the stars—in the 1933 film *Flying Down to Rio*, which boasted a score by Vincent Youmans. "The Carioca" was one of the big dance num-



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bers in the film; Astaire was not particularly pleased with the way the number turned out, since it was produced in a very limited time, but he threw in a couple of solo bits that registered so well with the audience that he and Rogers became the inevitable team for most of the rest of the decade. "The Carioca" may thus be called the dance that launched Astaire's film career.

OVERTURE TO *POET AND PEASANT*

Franz von Suppé (1820-95)

Franz von Suppé essentially founded the Viennese operetta tradition, taking the sharply satirical, witty form as developed in Paris by Offenbach and crafting it with a warmer sentimentality to suit the tastes of his compatriots, beginning with *Das Pensionat* in 1860 and continuing with such masterpieces of light opera as *Beautiful Galatea* (1865) and *Boccaccio* (1879), one of the few Continental operettas that was able to hold its own in the United States after the first success of Gilbert and Sullivan's *HMS Pinafore* in 1879 and *The Mikado* in 1885. But even before he first wrote an operetta, Suppé was very much involved in the popular theater. In 1846 he composed the incidental music to a farce called *Poet and Peasant*. Its overture became so popular that the publisher Aibl brought it out in arrangements for some 59 different combinations of instruments! In our own century, this overture has been used again and again to provide background themes for dozens of animated cartoons.

SUITE FROM the *WATER MUSIC*

George Frideric Handel (1685-1759)

The precise date of the *Water Music* is not known, nor is the date of the first performance; both events may have taken place in 1715. Handel's first biographer, the Reverend John Mainwaring, first told the famous story about how the *Water Music* reconciled Handel to King George I. The story goes that Handel, who had been a subject of the same George during his earlier days as Elector of Hanover, had been given leave to go to England for a visit, but had never come back to Hanover. As fate would have it, George became the king of England and, so to speak, pursued his truant composer thither. Handel was out of the king's good graces for having willfully stayed away from his duty in Hanover. According to Mainwaring, the *Water Music* was first performed to serenade the king from a neighboring barge on the river Thames in 1715. The king was so taken with the music that he asked who had composed it, and upon learning that it was Handel, he promptly forgave him for his earlier negligence.

It is possible that some movements of the *Water Music* were performed in a river outing in 1715, but there is not the slightest evidence that Handel was in need of his monarch's forgiveness. But the work was certainly played on the river two years later, when it was reported in the *Daily Courant* that "his Majesty liked [the music] so well, that he caus'd it to be plaid over three times in going and returning."

PIANO CONCERTO NO. 1 IN G MINOR, Opus 25

Felix Mendelssohn (1809-47)

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making

his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in

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those days. Mendelssohn preferred to have applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

SELECTIONS from *THE SOUND OF MUSIC*
Richard Rodgers

The Sound of Music marked the end of Richard Rodgers' second career as a Broadway composer. Already he had turned out a breathtaking series of shows in the '20s and '30s with lyrics by Lorenz Hart, which included dozens of the best remembered of Broadway show tunes. After Hart's death, Rodgers turned to a new collaborator, Oscar Hammerstein II, and produced with him the epoch-making "book musicals" *Oklahoma*, *Carousel*, *South Pacific*, and *The King and I*, which brought a new seriousness to the Broadway musical play. After a couple of less successful shows, Rodgers and Hammerstein collaborated on a musical version of the autobiography of Maria von Trapp, telling the story of the Trapp Family Singers. It opened on Broadway in 1959, with Mary Martin and Theodore Bikel in the lead roles, and ran more than 1400 performances. And all the world knows of the extraordinary success of the 1965 film starring Julie Andrews. Oscar Hammerstein died while *The Sound of Music* was in its first year on Broadway, and Richard Rodgers began his third Broadway career, writing his own lyrics.

MUSIC OF THE NIGHT, from *THE PHANTOM OF THE OPERA*
Andrew Lloyd Webber (b.1948)

Andrew Lloyd Webber has become a one-man factory in reviving the British equivalent of the Broadway show, and many of his pieces have been every bit as popular here as in London. Lloyd Webber and his frequent collaborator Tim Rice began with the unlikely choice of Biblical subjects in *Joseph and the Amazing Technicolor Dream Coat* and *Jesus Christ Superstar.* Politics was the subject of *Evita*, and T.S. Eliot the unlikely co-author of *Cats*. Lloyd Webber's *Tell Me on a Sunday* was a mini-opera produced in 1979 and broadcast on BBC television the following year. *The Phantom of the Opera*, a new treatment of the classic thriller by Gaston Leroux that has already gone though several film versions, takes him still further along the operatic path.

FESTIVAL OVERTURE ON *THE STAR-SPANGLED BANNER*
Dudley Buck (1839-1909)

Those who remember him at all today think of Dudley Buck primarily as a composer of music for the organ and the church choir and, certainly, he contributed a great deal to those repertories. But he also composed orchestral and chamber works as well as a number of works for the stage. He was the composer selected by the U.S. Centennial Commission, at the time of the nation's centennial in 1876, to write the official composition celebrating the hundred years after the Declaration of Independence. A few years later he decided to use *The Star-Spangled Banner*, which was then a popular patriotic song (it did not become the national anthem until 1931) as the basis of an extended symphonic movement.

Program notes continue...

LARGO from SYMPHONY NO. 9 in E minor, *FROM THE NEW WORLD*
Antonín Dvořák

Dvořák's Symphony No. 9, his most popular, is quite literally "From the New World"; the composer was living in New York as the Director of the National Conservatory of Music when he wrote it in 1893. Before the work was premiered the composer was quoted in many newpaper interviews as having claimed that he had used the music of Native Americans and African-Americans as the basis for his musical ideas, and as recommending that native-born composers do the same in order to write a truly "American" music. Even though one might hear what seem to be characteristic "American" elements in the symphony, there is virtually nothing that couldn't already be found in Dvořák's earlier symphonies as well. Still, we now know that part of the symphony (the last two movements) drew upon material that he had conceived for use in an opera based on Longfellow's *Song of Hiawatha* (the opera was never written), and the Largo was claimed to have been based on "songs from the southern plantations"—though the composer himself never made this claim. Many people, however, have heard the words "Goin' home" sung to this tune and have come to believe that it was a spiritual that Dvořák had borrowed. The truth is the other way around. The words were added to the melody in 1922 by the Boston-based writer on music William Arms Fisher.

FESTIVE OVERTURE
William Grant Still (1895-1978)

William Grant Still was the first African-American composer to achieve fame in the composition of large-scale concert works. Following violin studies in Little Rock, Arkansas, he attended Wilberforce University, where his musical involvement directed his career plans away from medicine. He joined W. C. Handy's publishing company in Memphis, played oboe and cello in local ensembles, and made the first band arrangements of some of Handy's most famous blues compositions, "Beale Street Blues" and "St. Louis Blues." Following further studies at Oberlin, Still followed the move of Handy's company to New York, where the offices became a meeting-place for prominent black musicians. It was the exciting period of the "Harlem Renaissance," of burgeoning African-American culture in all fields—literature, painting, dance, music. Still played the oboe in the pit band for the popular black show *Shuffle Along* (1921), and while it was running in Boston, he studied composition with George W. Chadwick, director of the New England Conservatory of Music. Later he won a scholarship to study with the avant-garde composer Edgard Varèse in New York. Still became a very successful orchestrator and arranger, finally settling in Los Angeles, where he wrote music for such films as *Pennies from Heaven* (1936) and *Stormy Weather* (1943). But Still longed to compose original serious music. His *African-American Symphony* (1930) became the first symphony by a black composer to be played by a leading orchestra. Still went on to compose five symphonies, four ballets, nine operas (mostly with librettos by his wife, Judith Arvey), orchestral tone poems and suites, chamber music, songs, and choral works. He brought a new voice into American music with a fresh, nationalist color, lyrical melodies, lively rhythms, and gorgeous orchestration.

RHAPSODY IN BLUE
George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a

concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was boarding a train for Boston for the show's out-of-town tryout. He later recalled that it was on the train "with it steely rhythms, its rattle-y bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

—Steven Ledbetter

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Joseph Scheer

This year marks Joseph Scheer's eleventh season as concertmaster of the Boston Pops Esplanade Orchestra and his nineteenth as a BPEO member. He is making his eighth appearance as a Boston Pops soloist. Mr. Scheer has toured extensively with the Boston Pops Esplanade Orchestra, both in the United States and Japan, and has been seen on numerous television broadcasts in both countries. Last year's Fourth of July concert on the Esplanade, televised nationally on A&E, featured Mr. Scheer's performance of the theme from John Williams' score to *Schindler's List*. A native of Kansas, Joseph Scheer began his musical career at the age of seven, when he became concertmaster of his elementary school orchestra. After receiving his Artist Diploma from the New England Conservatory, he went on to become one of Boston's busiest freelancers, serving as concertmaster of several area orchestras, including the Worcester Symphony under Joseph Silverstein, the Boston Philharmonic, the Civic Symphony of Boston, and the Boston Ballet. In 1990 he was named concertmaster of Orlando's Florida Symphony, with which he performed concertos by Korngold, Vieuxtemps, and Mozart. He then served two seasons as concertmaster of the Tampa-based Florida Orchestra. His solo engagements with that ensemble included performances of the Glazunov and Tchaikovsky concertos and an appearance with Joseph Silverstein, former concertmaster of the Boston Symphony Orchestra, in a performance of Bach's Concerto for two violins. Currently a resident of the greater Washington, D.C., area, Mr. Scheer enjoys concertizing there with his sister, pianist Laura Scheer Kennedy, and his wife, harpist Susan Robinson.

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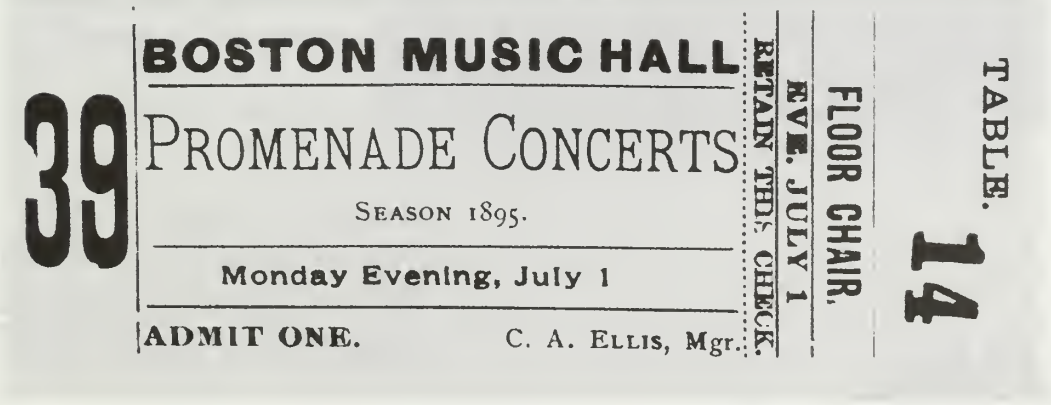
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Lesley Stahl

Lesley Stahl was named a co-editor of CBS's *60 Minutes* in March 1991; the 1995-96 season was her sixth on the broadcast. Prior to joining *60 Minutes*, Ms. Stahl covered the administrations of three American presidents for CBS News, as White House correspondent during the Carter years (1978-80) and the Reagan years (1981-86) and as chief White House correspondent during part of George Bush's term (January 1989-March 1991). From October 1990 to March 1991, she combined her work at the White House with her role as co-anchor of the weekly CBS late-night broadcast *America Tonight*. She also served as moderator of *Face the Nation with Lesley Stahl,* CBS News' Sunday public affairs broadcast (September 1983-May 1991). One of the most experienced journalists in network television, Lesley Stahl has covered stories ranging from Watergate to the 1981 attempt on President Ronald Reagan's life. Prior to joining *60 Minutes*, Ms. Stahl had reported on every U.S.-Soviet summit meeting since 1978, every economic summit since 1979, and every national political convention and election night since 1974. She has contributed to *48 Hours* and has served as substitute anchor on the the *CBS News with Dan Rather*. Having joined CBS News in 1972 as a Washington-based reporter, Ms. Stahl was named a correspondent in February 1974. In 1990 she was honored with the prestigious Dennis Kauff Journalism Award for lifetime achievement in the news profession. In 1993 she received a Matrix Award for broadcasting, presented by the New York Women in Communications, Inc., which recognizes and honors women for outstanding career achievement. For her February 1992 report entitled "Lambs of Christ," a look at a radical pro-life group, she won an Emmy Award. A native of Swampscott, Massachusetts, Lesley Stahl was graduated *cum laude* from Wheaton College in 1963 and now serves on its Board of Trustees.



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Bertica Shulman Cramer

Born in Havana, Cuba, Bertica Shulman Cramer began studying piano there at age three under full scholarship at the Conservatory of Music. She gave her first concert at age four, and at seven appeared as soloist with the Havana Symphony Orchestra. At age eleven she received a full scholarship to the Longy School of Music in Cambridge, where she became the protégée of Boris Goldovsky. Among her other teachers were Nadia Boulanger, Claudio Arrau, and Rosina Lhevinne.

When she was sixteen, Ms. Cramer appeared as soloist with Arthur Fiedler and the Boston Pops at Symphony Hall. Since then she has appeared frequently with the ensemble, under the direction of Mr. Fiedler, Harry Ellis Dickson, and guest conductors. She appeared most recently in May 1992 under the baton of Harry Ellis Dickson. Ms. Cramer made her Boston debut at Jordan Hall and her New York debut at Carnegie Hall. She also spent four summers as a student at the Tanglewood Music Center, where she studied chamber music with members of the Boston Symphony Orchestra. She has made numerous concert tours of South America and has appeared as soloist with many ensembles, among them the symphony orchestras of Quito, Ecuador, and Bogotá, Colombia, the Philadelphia Orchestra, the Florida Orchestra, the Tampa Bay Chamber Orchestra, and the Boston Classical Orchestra. She has also performed locally with the orchestras of Wellesley, Marlboro, Brookline, and Springfield. A Boston resident, she appears frequently in recital and in chamber music performance in the area. In addition to teaching privately, she is a faculty member at the New England Conservatory of Music, Extension Division. In 1991 and 1992 the Cuban Cultural Society of Boston honored Bertica Shulman Cramer for her outstanding talents and accomplishments. More recently the Longy School of Music honored her with the Distinguished Alumna Award, which was presented to her by Longy director Victor Rosenbaum at the school's graduation services in June 1995.



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Charles Floyd

Conductor, pianist, and composer Charles Floyd holds degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. Between 1982 and 1984 Mr. Floyd performed frequently with the Louisville Orchestra under the direction of Robert Bernhardt and Stewart Kershaw. He has been the recipient of numerous awards and grants, and his live recording of Rachmaninoff's First Piano Concerto and the Second Piano Sonata was recently released on compact disc. Since 1991 Mr. Floyd has conducted pops concerts with more than 500 orchestras, including Boston Pops concerts at Symphony Hall and on the Esplanade. In January 1992 he led a benefit concert for the Brazilian rain forests in Carnegie Hall featuring James Taylor, Elton John, Sting, and Whoopi Goldberg. Mr. Floyd's long-term musical partnership with singer Natalie Cole has included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy award-winning PBS *Great Performances* concert video of the same title, and the Grammy award-winning release entitled *Take a Look*. Charles Floyd's many compositions include chamber music, art songs, gospel music, and two operas.

Art Exhibit in the Cabot-Cahners Room: "Wave of Nature"

During the 1996 Boston Pops season, the Boston Symphony Orchestra is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art. On display through July 8 is an exhibit of Haitian art entitled "Wave of Nature," and featuring works by distinguished international artists Fritz Ducheine, Valentin Iviquel, Romel Joseph, Isaac Pierre, and Fontenel Pointjour. Works by these artists have been exhibited in South America, Canada, and Europe. In this country their works have appeared at the Fuller Museum of Art (Brockton, Massachusetts), Multicultual Arts Center Gallery (Cambridge, Massachusetts), Brooklyn Museum and The Muse, Haiti's Ecole des Beaux Arts, and Gallery des Arts Plastiques (Caracas, Venezuela) and in art festivals at Boston's City Hall and State House, Bayside Exposition Center, and the World Trade Center. Assembled by Associated Business Consultants, the works all show the influence of Haiti and range from folkloric to sophisticated, from lifelike to fantastic, in mediums ranging from acrylic to metal. For further information please contact the Volunteer Office at (617) 638-9390 or Associated Business Consultants at (617) 284-6711. The orchestra receives 20% of the proceeds from the sale of every art work.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. For that first performance, guest conductor Isaiah Jackson led the Boston Pops Esplanade Orchestra, the choir, and several soloists. Alvin Parris, III, arranged much of the music performed that evening and prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Mr. Floyd returned to Symphony Hall in 1995 for another successful "Gospel Night," and this year will share the podium with Keith Lockhart for "Gospel Night" performances at Symphony Hall and on the Esplanade. This season the choir also joined Patti LaBelle and Edwin Hawkins for two concerts featuring inspirational music; the May 13th performance was taped for the PBS series "Evening at Pops."

As the popularity of "Gospel Night" has grown, so have the choir affiliations, which now number more than forty-five. Among these churches and organizations are: All Saint's Episcopal; Bethel AME; Boston Orchestra & Chorale; Boston Urban Fellowship; Charles Street AME; Christian Teaching Worship Center; Concord Baptist Church; Ebenezer Baptist Church; Eliot Congregational Church; Emmanuel Baptist Church; Ephese Church; Faith Fellowship Ministries; First Holiness, Cambridge; Grant AME Church; Greater Faith Temple; Holy Mount Zion Church; Holy Tabernacle Church; Holy Temple Church; House of Prayer #5; Messiah Baptist Church; Morningstar Baptist Church; Myrtle Baptist Church; New Covenant Church; New Testament House of Worship; People's Baptist Church; Revival Time; Roxbury Presbyterian Church; Ruggles Baptist; St. Anna's; St. Bartholomew's; St. John Baptist Church; St. Paul AME; St. Paul's, Cambridge; St. Paul's Cathedral; St. Paul's, Wellesley; Salvation Army; Soul Saving Station; Southern Baptist Church; Trinity Church; Twelfth Baptist Church; Union Baptist Church; Union United Methodist Church; United Baptist Church; United Methodist Church; and Wellesley Park Assembly of God. Special thanks go to Dennis Slaughter and Norris Welch for their invaluable assistance in organizing this year's events.



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College Cheer at the Pops

One of the most established and beloved Boston Pops traditions is the series of "college nights" that occur annually at Symphony Hall in May and June. Currently on display in the Cohen Wing cases is an exhibit of archival material and college memorabilia highlighting this popular tradition.

Reproduced from the *Boston Globe*, this 1913 cartoon depicts James Lawrence, Harvard Class of 1901, leading a cheer for fellow Harvard man Major Henry Lee Higginson at Harvard's 1913 Night at the Pops. Higginson founded the Boston Symphony Orchestra in 1881 and four years later initiated the Boston Pops concerts. Harvard was the first college to establish a night at the Pops in 1896, followed by the Massachusetts Institute of Technology in 1897 and Tufts in 1901. In the early years, these nights afforded the opportunity for students, faculty, and alumni to revel in their collective school spirit by decking out in the school colors, singing school songs, and shouting out class cheers.

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory, he will lead the Boston Pops Esplanade Orchestra on a two-week national tour in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Mr. Lockhart and the Boston Pops Orchestra recently signed an exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



John Williams

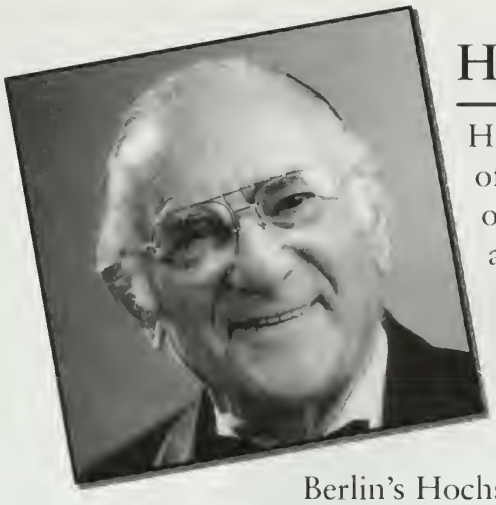
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. This year he received three Academy Award nominations for his work in *Sabrina* and *Nixon*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by The Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*; an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*; *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson; and, their most recent release, *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time next season. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



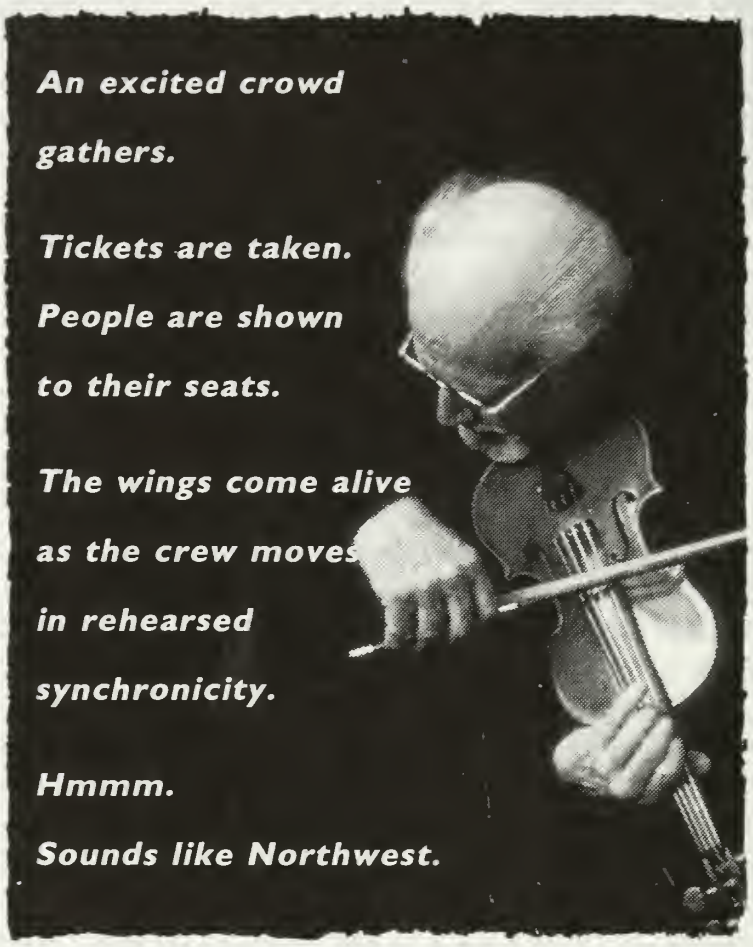
Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while lit-

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erally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. In his first season as Boston Pops Conductor, Mr. Lockhart led more than forty concerts, at Symphony Hall, on the Charles River Esplanade, at Tanglewood and Great Woods, and on tour. In addition, he made three television shows for the PBS series "Evening at Pops," led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter, and made a holiday television show with the Boston Pops Orchestra.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Tison Street
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Jennifer Elowitch

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Harris Shilakowsky
Kay Knudsen
Dorothy Han
Julie Leven
Stacey Alden
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
John Salkowski
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, June 25, 1996, at 8:00



Overture to *Russlan and Ludmilla* — Glinka

Introduction and Spanish Dance, from *La Vida Breve* — Falla

Suite from *Sweeney Todd* — Sondheim-Sebesky

INTERMISSION

Rhapsody on a Theme of Paganini — Rachmaninoff
LESLIE AMPER

INTERMISSION

Overture to a Pops Concert — Mancini

The Stars and Stripes Forever — Sousa
Stephen Blair conducting

Mr. Blair's appearance is the result of a gift to the 1996 "Salute to Symphony"

Dancing with Fred Astaire — arr. Ramin

Top Hat, White Tie and Tails—I Won't Dance—
Dancing in the Dark—The Continental—Change Partners—
The Carioca

Chicago — Fisher-Nestico

I Love a Parade — arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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For further information, please contact Daniel P. Breen, Director of the Boston Symphony Annual Fund, at (617) 638-9251.

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Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 26, 1996, at 8:00

Overture to *Russlan and Ludmilla*	Glinka
Introduction and Spanish Dance, from *La Vida Breve*	Falla
Suite from *Sweeney Todd*	Sondheim-Sebesky

INTERMISSION

Rhapsody on a Theme of Paganini LESLIE AMPER, piano	Rachmaninoff

INTERMISSION

Overture to a Pops Concert	Mancini
Dancing with Fred Astaire Top Hat, White Tie and Tails—I Won't Dance— Dancing in the Dark—The Continental—Change Partners— The Carioca	arr. Ramin
Chicago	Fisher-Nestico
I Love a Parade	arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: N.E. Amer. Assoc., Ben-Gurion University; Teradyne Night at Pops; Groups Inc.; Bingham Dana & Gould; Saint John's Parish; Pan Agora Asset Management; Boston Bound; Gaslight Village; A.Y.A. Fitchburg YMCA; St. Bartholomew's; Exeter Parks & Recreation Department; Saint Colman—Our Lady's Sodality; Harvard Summer Inst. on College Admission.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, June 27, 1996, at 8:00

ERIC STERN conducting

DANCING DOWN BROADWAY

Slavonic Dance in G minor, Opus 46, No. 8	Dvořák
Golliwog's Cakewalk, from *Children's Corner* Suite	Debussy-Caplet
Troika from *Lieutenant Kije*	Prokofiev
Overture di ballo	Sullivan
March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

INTERMISSION

Procession of the Nobles, from *Mlada*	Rimsky-Korsakov
Totentanz SOOJIN AHN, piano	Liszt

INTERMISSION

Overture to *Gypsy*	Styne
March of the Siamese Children, from *The King and I*	Rodgers
Three Dance Episodes, from *On the Town* The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944	Bernstein
Fascinatin' Rhythm, from *Lady Be Good!*	Gershwin

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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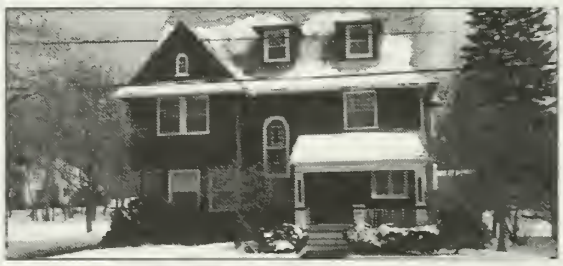
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, June 28, 1996, at 8:00

ERIC STERN conducting

DANCING DOWN BROADWAY

Slavonic Dance in G minor, Opus 46, No. 8	Dvořák
Golliwog's Cakewalk, from *Children's Corner* Suite	Debussy-Caplet
Troika from *Lieutenant Kije*	Prokofiev
Overture di ballo	Sullivan
March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

INTERMISSION

Procession of the Nobles, from *Mlada*	Rimsky-Korsakov
Totentanz	Liszt

SOOJIN AHN, piano

INTERMISSION

Overture to *Gypsy*	Styne
March of the Siamese Children, from *The King and I*	Rodgers
Three Dance Episodes, from *On the Town*	Bernstein
The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944	
Fascinatin' Rhythm, from *Lady Be Good!*	Gershwin

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, June 29, 1996, at 8:00

SWING NIGHT

St. Louis Blues March — Handy/Miller-Hayman
Stompin' at the Savoy — Goodman-Osser
Satin Doll — Ellington-Hayman

Three Glenn Miller Favorites

In the Mood — Garland/Miller-Osser
Song of the Volga Boatmen — trad.-Finegan/Hayman
Anvil Chorus — Verdi-Finegan/Nestico

INTERMISSION

One O'Clock Jump — Basie-Nestico
Sunrise Serenade — Carle-Hayman

A Tribute to Artie Shaw

Concerto for Clarinet — Shaw
Begin the Beguine — Porter-May
Back Bay Shuffle — May
THOMAS MARTIN

INTERMISSION

Boogie-Woogie Bugle Boy — Raye/Prince-Hayman
Song of India — Rimsky-Korsakov-Sebesky

More Glenn Miller Hits

Little Brown Jug — Eastburn/Nestico
Chattanooga Choo Choo — Gordon/Warren-Sebesky
Serenade in Blue — Gordon/Warren-Sebesky
James Courtemanche, Wayne Curtis, Michael Healy, Michael Heneise, Henry Lussier, Don Sturdy, and Warren Ziegler, vocalists
A String of Pearls — Gray-Hayman
Runnin' Wild — Grey/Wood/Gibbs-Nestico

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, June 30, 1996, at 7:30

Introduction and Spanish Dance, from *La Vida Breve*	Falla
Shaker Hymn from *Appalachian Spring*	Copland
Suite from *Sweeney Todd*	Sondheim-Sebesky

INTERMISSION

Dance of the Comedians, from *The Bartered Bride*	Smetana
Rhapsody on a Theme of Paganini LESLIE AMPER, piano	Rachmaninoff

INTERMISSION

Overture to a Pops Concert	Mancini
Three Dance Episodes, from *On the Town* The Great Lover—Lonely Town: Pas de Deux— Times Square: 1944	Bernstein
Chicago	Fisher-Nestico
I Love a Parade	arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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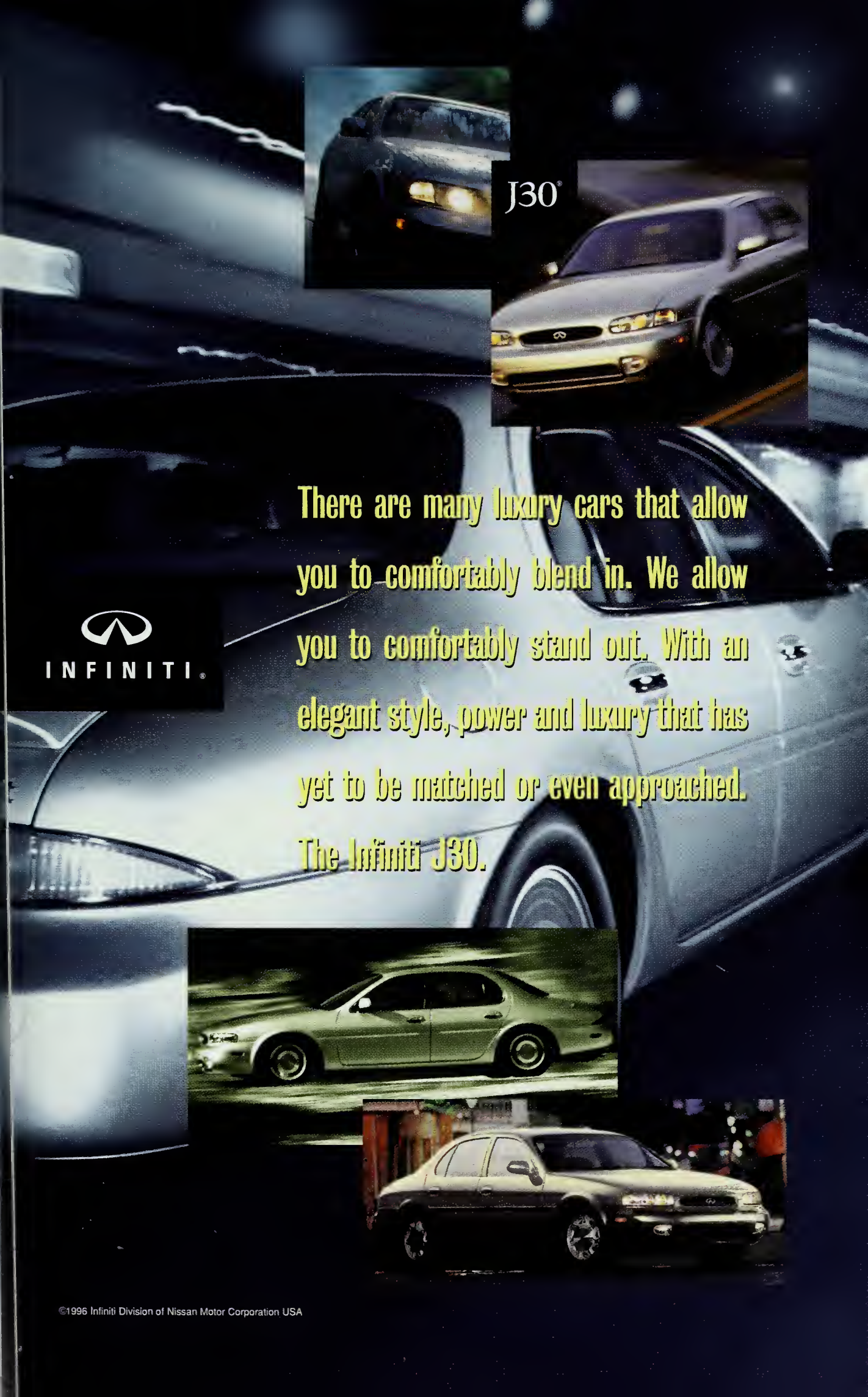
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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of such Glenn Miller hits as "American Patrol" and "Running Wild" and of the familiar theme from the television series "Cheers." An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

OVERTURE TO *RUSSLAN AND LUDMILLA*

Mikhail Glinka (1804-57)

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

RHAPSODY ON A THEME OF PAGANINI, Opus 43

Sergei Rachmaninoff (1873-1943)

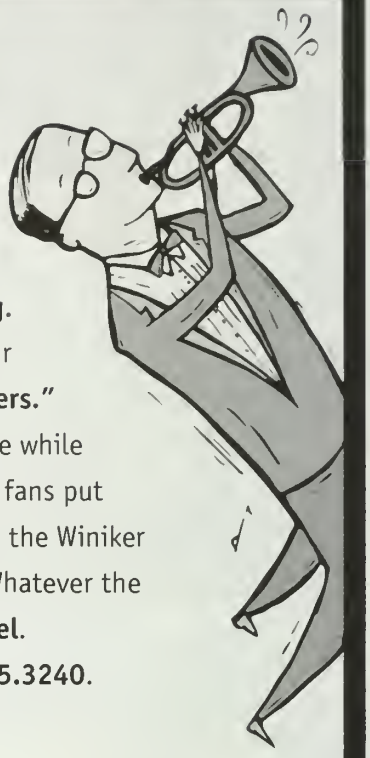
Rachmaninoff's last orchestral composition took as its basic material a thematic idea from one of Paganini's caprices for solo violin. This unprepossessing material, which might have been little more than an extravagant finger exercise, had already attracted the attention of a number of composers as the basis of a set of variations, beginning with Paganini himself and continuing with Liszt and Brahms. Rachmaninoff was not, it seems, afraid that all possible variations had already been discovered, because he began work on the theme again in 1934 and quickly composed one of his finest scores, by turns brilliant and dashing or songful and romantic, and even at times just a touch sardonic with the quotation of the medieval *Dies irae* as a countermelody.

THE STARS AND STRIPES FOREVER

John Philip Sousa (1854-1932)

Sousa composed the world's most famous march while returning from Europe in the fall of 1896. As he paced the deck of the steamer bringing him home, he worked out the details of the score in his head, with—as he recalled in his memoirs—"a mental brass band playing the march fully a hundred times during the week I was on the steamer." Not until he had polished its every detail did he set it down on paper. It was published the following spring and quickly went around the world. Almost at once it entered the repertory of the "Popular Concerts"—soon to be renamed the "Pops"—

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given during the summer by the Boston Symphony Orchestra. By the end of the century, Sousa's march was often the final piece on the program, a position it has not lost in more than ninety years.

DANCING WITH FRED ASTAIRE

arr. Sid Ramin

Few careers in American entertainment have matched that of the late Fred Astaire (1899-1987): vaudevillian and star of Broadway shows with his sister Adele, quintessential performer in Hollywood musicals, television personality, and–late in life–dramatic actor. But the Astaire that will always be remembered with affection and wonder is the suave, top-hatted sophisticate who seemed to embody the very concept of elegance. Composers writing songs for shows or films in which Astaire was to perform knew that they could take risks with tricky or unusual rhythms, for Astaire's superb musicianship (he was also a fine drummer) could handle anything they offered him. Sid Ramin's medley *Dancing with Fred Astaire* presents tunes from six of the dancer's many films.

No image of Fred Astaire is more firmly etched in our minds than that of the elegant gentleman in his "Top Hat, White Tie, and Tails." Irving Berlin's song of that name (from *Top Hat*) could have been Astaire's theme song. Jerome Kern's *Roberta*, in its original version for the stage, had a score substantially different from the one for the film version, which was partly tailored for Astaire's talents. In particular Astaire asked for a rhythmic tap number, and he demonstrated what he had in mind to the composer. Kern took that rhythmic kernel and made of it one of his best up-tempo songs, "I Won't Dance." *The Band Wagon* was first a Broadway revue (1931), then a film (1953); both versions contained the song that became the biggest hit ever produced by lyricist Howard Dietz and composer Arthur Schwartz, "Dancing in the Dark." In the film, the song formed the background score for Astaire's evocative dance with Cyd Charisse. Cole Porter's score for the Broadway musical *Gay Divorce* (1932) was Fred Astaire's first show after his sister married and retired from the stage. Critics were lukewarm, despite two great advantages: Astaire's dancing and the song "Night and Day." Two years later the same story was treated in Hollywood, retitled *The Gay Divorcee*, and with most of the Cole Porter songs dropped from the score. One of the tunes that was added was "The Continental," by Con Conrad, with lyrics by Herb Magidson; that year it became the first song to win an Academy Award. Irving Berlin wrote his last score for Fred Astaire and Ginger Rogers in the 1938 film *Carefree*, which contained the lively "Change Partners." Astaire and Rogers were paired for the first time—though not yet as the stars—in the 1933 film *Flying Down to Rio*, which boasted a score by Vincent Youmans. "The Carioca" was one of the big dance numbers in the film; Astaire was not particularly pleased with the way the number turned out, since it was produced in a very limited time, but he threw in a couple of solo bits that registered so well with the audience that he and Rogers became the inevitable team for most of the rest of the decade. "The Carioca" may thus be called the dance that launched Astaire's film career.

I LOVE A PARADE

Harold Arlen (1905-86); arr. Richard Hayman

One of the last of America's great songwriters, Harold Arlen wrote songs for the Cotton Club and for Broadway and Hollywood, working over the years with lyricists

Ted Koehler ("Between the Devil and the Deep Blue Sea," "Get Happy," "I've Got the World on a String," "Stormy Weather"), E. Y. Harburg ("Over the Rainbow" and the rest of the score of *The Wizard of Oz*), Ira Gershwin ("The Man That Got Away"), and Johnny Mercer ("Ac-cent-tchu-ate the Positive," "Blues in the Night," "One for My Baby," and "That Old Black Magic"). Koehler wrote the lyrics for one of Arlen's earliest hits, "I Love a Parade," introduced at the Cotton Club by Cab Calloway in 1931. It was created during a brisk walk. Koehler recalled, "Harold liked to walk, I didn't. One day it was cold out, and to pep me up he started to hum an ad lib marching tune. I guess I started to fall into step and got warmed up. When we got down to 47th Street, 'I Love a Parade' was almost written." Richard Hayman's arrangement embeds Arlen's catchy song into the kind of musical parade known as a "patrol," in which we hear the parade coming from the distance, passing right in front of us, then marching off out of sight.

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SLAVONIC DANCE in G Minor, Opus 46, No. 8
Antonín Dvořák (1841-1904)

The Slavonic Dances made Dvořák famous almost overnight. He composed eight of them for piano duet in the spring of 1878, then orchestrated them during the summer (Opus 46). Up until this time Dvořák's fame had not spread beyond his native Bohemia. But audiences longed for "national" music, folk tunes, or something that sounded like folk tunes, and Dvořák's dances satisfied them mightily. He invented all of his own melodies, but they seem to be drawn from the Bohemian soul. Eight years later, at his publisher's insistence—the works were a gold mine for him!—Dvořák composed a second, and even finer, set of dances (Opus 72).

TROIKA from *LIEUTENANT KIJE*
Sergei Prokofiev (1892-1953)

Set in the court of Tsar Paul I, Sergei Eisenstein's 1933 film *Lieutenant Kije* was a satiric comedy about bureaucracy, red tape, and a fictitious soldier, whose existence on paper leads to a promotion to the elite Imperial guard, banishment to Siberia, a reprieve, and a further promotion to general. Kije's eventual "death" prompts an elaborate funeral—with an empty coffin—and many sighs of relief that the charade is over. Although this was Prokofiev's first attempt at a film score, its success led the way to seven others, of which *Alexander Nevsky* is the best-known. Prokofiev's suite reworks some of the film music; it traces the hero's life story and evokes both the visual elements of the story and the period. The "troika" depicts a ride in a carriage drawn by three horses.

OVERTURE DI BALLO
Sir Arthur Sullivan (1842-1900)

The young Arthur Sullivan returned from his advanced studies at the Leipzig Conservatory determined to become the great English composer of the century. He started off exceedingly well, with a graduation piece designed as incidental music to Shakespeare's *Tempest* (obviously inspired by the *Midsummer Night's Dream* music of Felix Mendelssohn, who had founded the conservatory). By the time he was twenty-four, he had produced a full-scale symphony and followed that up with other serious works, including choral works based on Scott's *Kenilworth* and on the Biblical story of the Prodigal Son, as well as overtures and a cello concerto. In all of this music, however, one fact remained clear: Sullivan enjoyed a wonderful gift for attractive melody, especially when it was allied to a dance rhythm. Ultimately this was to lead him to the musical stage and to a series of imperishable works written in collaboration with W.S. Gilbert. But well before he began his work with Gilbert, Sullivan wrote an orchestral score of such bouncing vivacity that we would be able to tell—even if he had written no other purely orchestral music—that his genius was that of the lighter musical theater. He composed the *Overture di ballo* in 1870 for performance at the Birmingham Festival that August. The work consists of a series of dance styles (as the title, which might be rendered "overture of the dance," suggests); its climax is a wonderful whirling waltz made out of a tune heard earlier in a different meter.

Notes continue...

SYMPHONIC METAMORPHOSIS ON THEMES OF CARL MARIA VON WEBER
Paul Hindemith (1895-1963)

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German Romantic opera with *Der Freischütz*, *Euryanthe*, and *Oberon*. His works contained characters who stood for honor and nobility, love and sacrifice, thus representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, Hindemith—then teaching at Yale—paid homage to his great predecessor among German composers by turning some little four-hand piano pieces by Weber into a brilliantly elaborate, playful symphonic score.

PROCESSION OF THE NOBLES from *MLADA*
Nikolai Rimsky-Korsakov (1844-1908)

In 1872 the director of the Russian imperial theaters commissioned Rimsky-Korsakov, Mussorgsky, Cui, and Borodin to compose a collaborative opera-ballet entitled *Mlada*. Though all of them wrote music for the planned production, it came to nothing in the

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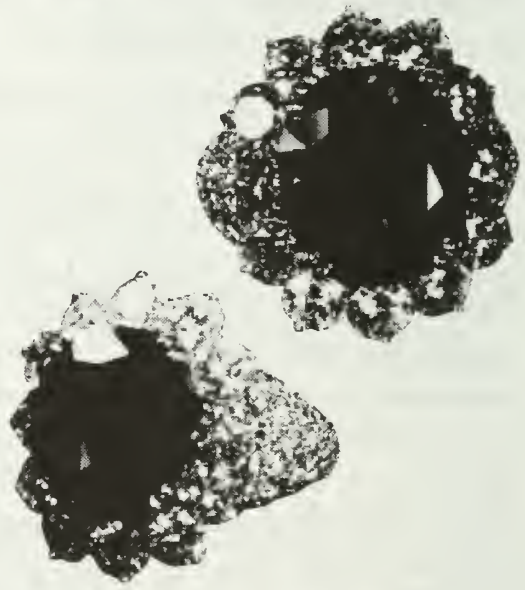
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end, and most of the composers used their music in other works. In 1889, on the second anniversary of Borodin's death, Rimsky-Korsakov and a group of friends gathered in his memory and played through some of his music—including the old music they had composed for *Mlada*. Someone suggested that it would be a perfect subject for Rimsky to compose himself, and he decided at once to undertake it, revising and extending the original libretto. The music was influenced by his new discovery of Wagner, whose *Ring of the Nibelung* competely overwhelmed him and caused him to devote himself almost totally to opera for the rest of his life. The score is filled with the orchestral inventions for which Rimsky-Korsakov has become famous.

TOTENTANZ, for piano and orchestra
Franz Liszt (1811-86)

Sometime in the late 1830s Liszt visited Pisa with his mistress, the Countess Marie d'Agoult. There he saw a fourteenth-century fresco depicting the "Dance of Death" (*Totentanz*), which impressed him enormously. In 1838 he began working on a composition inspired by that painting, a work based on the medieval sequence *Dies irae*, a fearsome depiction of the Last Judgment, which is part of the Mass for the Dead. He returned to it ten years later and completed the first version of the score. By the 1850s Liszt had generally abandoned his life as an itinerant virtuoso pianist and settled in the cultured city of Weimar, where he concentrated more on composing. He returned to the *Totentanz* and revised it twice, in 1853 and 1859, before finally allowing a performance in 1865. The concerto-like set of variations treats the three basic musical phrases of the plainsong melody with extraordinary variety and brilliance, with results that are now powerful, now sombre, now sarcastic, and now energetic.

OVERTURE to *GYPSY*
Jule Styne (1905-94)

The memoirs of a burlesque queen, a striptease artist, would seem to be an unlikely source for a successful Broadway show. Yet by putting the focus not on Gypsy Rose Lee herself, but on her stagestruck mother (played by Ethel Merman in her last great role and recreated by Tyne Daly in the recent Broadway revival), playwright Arthur Laurents, lyricist Stephen Sondheim, and composer Jule Styne created one of the classic backstage stories in a superb musical.

THREE DANCE EPISODES from *ON THE TOWN*
Leonard Bernstein (1918-90)

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave from twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss Turnstiles," and he enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. In *On the Town* the hectic pace is wonderfully captured in the first of the three dance episodes, depicting "The Great Lover" searching for that perfect girl. One of Bernstein's most beautiful and poignant melodies, "Lonely Town," underlies the *pas de deux*. The lively depiction of Times Square that ends the three dance episodes was also the finale of the show's first act. In their concert version, the dance episodes are

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ST. LOUIS BLUES MARCH
W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

CONCERTO FOR CLARINET
Artie Shaw (b.1910)

New Haven-born Arthur Arshawsky became famous as one of the great clarinetists, bandleaders, and composers of the swing era under the name Artie Shaw. In 1936 he founded a band with a most unusual instrumentation, including a string quartet, three rhythm instruments, and his own clarinet. Later he added two trumpets, trombone, sax, and a singer, but even so the group may have been too novel, because he was forced to disband it in 1937. The following year he created a more traditional swing band and recorded his first big hit, a version of Cole Porter's *Begin the Beguine*. Though he was seen as a rival and a challenge to Benny Goodman, Shaw was basically a very shy man who did not enjoy the limelight, and he largely withdrew from public performance after the early 1940s. He continued to study and compose, however, flirting occasionally with classical music, as in his Concerto for Clarinet of 1940.

BEGIN THE BEGUINE
Cole Porter (1891-1964)

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it simply because he happened to like it did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

—Steven Ledbetter

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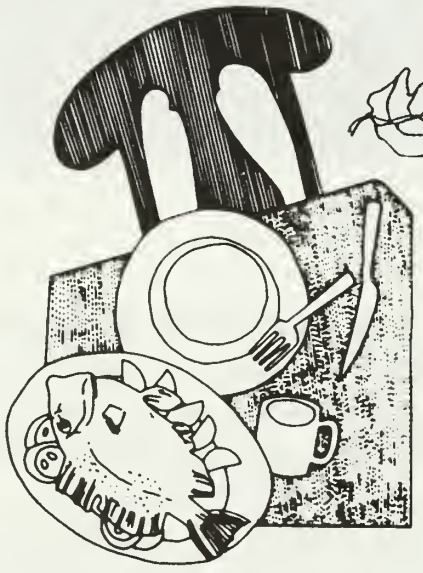
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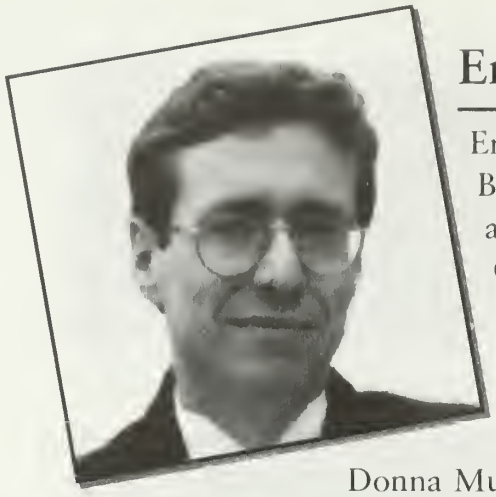
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Leslie Amper

One of today's most dynamic pianists, Leslie Amper is a recipient of the National Endowment for the Arts Solo Recitalist Fellowship grant for her efforts in celebration of the distinguished French composer Olivier Messiaen's eightieth birthday. After giving the Boston premiere of *Vingt regards sur L'Enfant Jesus*, Ms. Amper gave further performances of the work in New York, Washington, and Pittsburgh. Since making her New York recital debut in April 1986 at Weill Recital Hall, she has returned to New York for annual performances. In July 1989, at the invitation of Maurice Peress, she participated in Carnegie Hall's series of recreations of landmark jazz concerts. Active in the Boston music scene, Ms. Amper appears regularly in solo recitals, chamber music, and orchestral performances. She has also given solo recitals in Chicago, San Francisco, at the Kennedy Center in Washington, and at the Schoenberg Institute in Vienna. Having made her orchestral debut with the Pittsburgh Symphony at the age of fourteen, Leslie Amper was invited back by that orchestra in 1983 for performances of Prokofiev's Third Piano Concerto. She has also performed with the New Hampshire Music Festival Orchestra, the Jackson (Mississippi) Symphony, and the Pro Arte Orchestra of Boston. She has appeared at the Monadnock Music Festival in New Hampshire, North Carolina's Eastern Music Festival, and in Massachusetts at Chamber Music East and the Castle Hill Festival. In addition, Ms. Amper collaborated with director Peter Sellars on his Kennedy Center Production of Chekhov's *The Seagull*. A Pittsburgh native, Leslie Amper graduated with distinction from the New England Conservatory of Music, where she studied with Russell Sherman. Currently on the faculty of the Longy School of Music, she is also a music tutor at Harvard University and teaches at the New England Conservatory Preparatory Division. Among her recent engagements have been recitals at Washington's Phillips Collection and in Pittsburgh and performances in Boston's Emmanuel Church Brahms Festival. Ms. Amper has also compiled and performed piano scores for the Harvard Film Archives at the Carpenter Center. She is a member of the Jubilee Trio, which presents American art songs and spirituals. Her recordings include George Antheil's *Ballet mécanique* under the direction of Maurice Peress (MusicMasters), Andrew Imbrie's *Short Story* (on Volume III of Neuma Records' New Music series), Brahms's *Liebeslieder Waltzes* (Northeastern), and Stravinsky's *Les Noces* with the Cantata Singers and Ensemble. Ms. Amper devotes a portion of her time to music projects involving children. Her multimedia presentations of programmatic music performed in tandem with displays of children's illustrations have garnered praise from children, parents, and educators. Leslie Amper is married to pianist Randall Hodgkinson, her frequent collaborator in performances of the two-piano and four-hand repertory. She has appeared on several occasions with the Boston Pops, most recently in June 1993.



Eric Stern

Eric Stern has been conducting and arranging on Broadway for more than fifteen years; he counts among his many shows *Rags* with Teresa Stratas, *Gypsy* with Tyne Daly, *The Will Rogers Follies* with Keith Carradine, the acclaimed Lincoln Center revival of *Carousel*, Hal Prince's revival of *Show Boat*, and, most recently, the revival of *The King and I* starring Lou Diamond Phillips and Tony Award-winner Donna Murphy. Mr. Stern has led several productions at New York City Opera, arranged and conducted two "Great Performances" programs for PBS, and is looking forward to the release of his fifteenth recording this fall. In addition to the many cast albums he has conducted, Mr. Stern has recorded with Dawn Upshaw (their album entitled *I Wish It So* was named Gramophone's Best Theatre Album of the Year and their Rodgers and Hart collection is forthcoming), Mandy Patinkin, Richard Stoltzman, Julia Migenes, Peter Allen, the London Symphony Orchestra, and the Orchestra of St. Luke's. Musical director of three Tony Award-winning Broadway productions, Mr. Stern has also earned an Emmy, one Grammy (and two nominations), and the Los Angeles Critics' Award. He is making his Boston Pops debut.



Soojin Ahn

Pianist Soojin Ahn was born in 1973 into a family of musicians. Her grandmother was a noted pianist in Korea and her grandfather a violinist and conductor. Soojin began playing the piano at age three. Since moving to the United States with her family in 1983, she has performed throughout the United States, including such cities as New York, Los Angeles, Chicago, and Boston. She has also performed on radio and television, including the "Young Artist Showcase" on New York's WQXR, on WFMT in Chicago, on WGBH in Boston, and on CBS's "Kid's World." In 1989 she was invited to perform at the Sejong Cultural Center in Korea. Ms. Ahn has won many competitions, including first prizes at the 1989 Chopin Kosciusko National Competition, the 1990 Arts Recognition and Talent Search, the 1989 MTNA-Yamaha National Piano Competition, the 1987 Young Keyboard Artist International Competition, and the 1986 Stravinsky Awards International Competition. Most recently, she was awarded the Gilmore Young Artist Award. Soojin Ahn has studied with Emilio del Rosario at the Music Center of the North Shore in Winnetka, Illinois, with Menahem Pressler at Indiana University, and, currently, with Russell Sherman at New England Conservatory.

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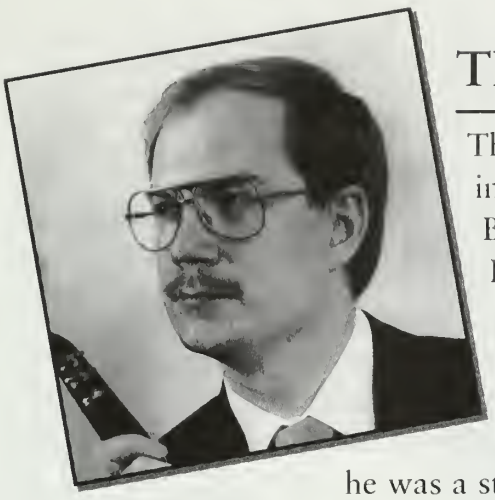
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Thomas Martin

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared on the Supper Concerts series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. He made his debut as Boston Pops soloist earlier this season.

Art Exhibit in the Cabot-Cahners Room: "Wave of Nature"

During the 1996 Boston Pops season, the Boston Symphony Orchestra is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions are intended for the enjoyment of both concertgoers and art collectors, providing opportunities to add to their collection or encourage their involvement with art. On display through July 8 is an exhibit of Haitian art entitled "Wave of Nature," and featuring works by distinguished international artists Fritz Ducheine, Valentin Iviquel, Romel Joseph, Isaac Pierre, and Fontenel Pointjour. Works by these artists have been exhibited in South America, Canada, and Europe. In this country their works have appeared at the Fuller Museum of Art (Brockton, Massachusetts), Multicultual Arts Center Gallery (Cambridge, Massachusetts), Brooklyn Museum and The Muse, Haiti's Ecole des Beaux Arts, and Gallery des Arts Plastiques (Caracas, Venezuela) and in art festivals at Boston's City Hall and State House, Bayside Exposition Center, and the World Trade Center. Assembled by Associated Business Consultants, the works all show the influence of Haiti and range from folkloric to sophisticated, from lifelike to fantastic, in mediums ranging from acrylic to metal. For further information please contact the Volunteer Office at (617) 638-9390 or Associated Business Consultants at (617) 284-6711. The orchestra receives 20% of the proceeds from the sale of every art work.



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ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2 through 7. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as calendars, coffee mugs, clothing, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

PARKING for Pops concerts is available for $5 at the Prudential Center Garage, courtesy of the Prudential Property Co. and R.M. Bradley and Co. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

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POPS JULY 96

BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART, Conductor



PHOTO BY MICHAEL LUTCH

111TH SEASON



Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts, at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the FleetCenter. In December 1995 Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory, he will lead the Boston Pops Esplanade Orchestra on a two-week national tour in July.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989 Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Mr. Lockhart and the Boston Pops Orchestra recently signed an exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eugene Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conductor of the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. In July 1994 he was invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall. Outside the United States, he led four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland, during the 1993 holiday season; in October 1995 he conducted a Pops concert at the American College of Greece in Athens. In addition, he conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Later this month, Keith Lockhart and the BPEO will make their second tour of United States summer festivals.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Espanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of $1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, July 2, 1996, at 8

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The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.



Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recitals and in chamber and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His teachers have included pianists Joseph Schwartz, Lee Luvisi, Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Mr. Floyd performed frequently with the Louisville Orchestra between 1982 and 1984 under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen Music School, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, Denver, and Hollywood Bowl symphony orchestras, and the Buffalo and Rochester philharmonic orchestras. In January 1992 at Carnegie Hall he conducted a benefit concert for the Brazilian rain forests featuring artists James Taylor, Elton John, Sting, and Whoopi Goldberg. Mr. Floyd's ten-year musical partnership with singer Natalie Cole has earned him an exclusive musical directorship that has included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy award-winning PBS Great Performances concert video of the same title, and the Grammy award-winning current release entitled *Take a Look*. Natalie Cole performed Mr. Floyd's adaptation of the national anthem at the opening of the 1994 SuperBowl in Atlanta. Having led acclaimed "Gospel Night at Pops" performances in 1994 and 1995, Charles Floyd is making his third Pops appearance as conductor this year and his debut as piano soloist, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a work-in-progress based on Dickens' *A Christmas Carol* for narrator, chorus, and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs in the greater Boston area, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. For that first performance, guest conductor Isaiah Jackson led the Boston Pops Esplanade Orchestra, the choir, and several soloists. Alvin Parris, III, arranged much of the music performed that evening and prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Mr. Floyd returned to Symphony Hall in 1995 for another successful "Gospel Night," and this year shares the podium with Keith Lockhart for "Gospel Night" performances at Symphony Hall and on the Esplanade. This season the choir also joined Patti LaBelle and Edwin Hawkins for two concerts featuring inspirational music; the May 13th performance was taped for the PBS series "Evening at Pops."

As the popularity of "Gospel Night" has grown, so have the choir affiliations, which now number more than forty-five. Among these churches and organizations are: All Saint's Episcopal; Bethel AME; Boston Orchestra & Chorale; Boston Urban Fellowship; Charles Street AME; Christian Teaching Worship Center; Concord Baptist Church; Ebenezer Baptist Church; Eliot Congregational Church; Emmanuel Baptist Church; Ephese Church; Faith Fellowship Ministries; First Holiness, Cambridge; Grant AME Church; Greater Faith Temple; Holy Mount Zion Church; Holy Tabernacle Church; Holy Temple Church; House of Prayer #5; Messiah Baptist Church; Morningstar Baptist Church; Myrtle Baptist Church; New Covenant Church; New Testament House of Worship; People's Baptist Church; Revival Time; Roxbury Presbyterian Church; Ruggles Baptist; St. Anna's; St. Bartholomew's; St. John Baptist Church; St. Paul AME; St. Paul's, Cambridge; St. Paul's Cathedral; St. Paul's, Wellesley; Salvation Army; Soul Saving Station; Southern Baptist Church; Trinity Church; Twelfth Baptist Church; Union Baptist Church; Union United Methodist Church; United Baptist Church; United Methodist Church; and Wellesley Park Assembly of God. Special thanks go to Dennis Slaughter and Norris Welch for their invaluable assistance in organizing this year's events.

BOSTON POPS GOSPEL CHOIR

SOPRANOS

Anna Anderson
Lorraine Baden
Mary Bennett
Marilyn Burrell
Pamela Clark
Alexandria Cobb
Makeba D'Abreu
Joan Daluz
Norma DeGraffenreid
Christina DeVaughn
Donna DeVaughn
April Downing
Thomasina Dyett•
Janee Evans
Jeanne Favazzo
Barbara Garlington
Dawn Hall
Eudine Herbert
Patricia Hite
Pauline Hogan
Edith Hunter
Beverly Johnson
Ida Kamrara
Christine Kelly
Moniqueka Kidwell•
Ayeesha Lane
Minnie Lockhart
Ruby Mallette
Joyce Mallory
Laila Moore
Phyllis Rawlins
Cora Reid
Pamela Reid•
Barbara Rice
Doris Richardson•
Debra Ridgeway
Alesia Somerville
Sabrina Sperow
Kim Patterson Stanfield
Monica Stephens
Eunice Stewart
Elnora Stubbs
Ella Swain
Carolyn Taite
Aronda Way
Carlene Williams
Christine Williams
Fredena J. Williams
Avis Womack
Denise Xavier-Superville

ALTOS

Martha Akagi
Teresa Barnwell
Donna M. Bayne
Gloria Bowen-Daise•
Jessica Corriere
Camilla Davis
Jean Davis
Staci Davis-Spencer
Tamara DeVaughn
Lenore Dunson
Angela Glass
Shirley Gonsalves
Val Harris
Karen Haywood
Judi Hollingsworth-Greene
Juanita Hope
Aisha Hosley
Patricia B. Johnson
Renese King
Marianne Marks
Carol McMillan
Sharon Molden
Grace Myatt
Eula Nauls
Ruth E. Nelson
Verna Okali
Evelyn Riley
Lynette Ruley
Shirley Snyder-Day
Cheryl Spencer
Ria E. Spencer
Katani Sumner
KaVonya Taylor
Cynthia Terry-Edd
Marcita Thompson-Meade
Edith Webb
Kymberli Welch•
Mary Ann Westfield
Linda Wheeler•
Heather Williams
Rashonda Williams
Shirley Wyche

TENORS

Ronald Austin
Juanita Bellfield
John Booker
Jeanette Boone-Smith
Adrienne E. Bryant
D'Anthony D.M.T. Clark
David F. Coleman
Richard D'Abreu
Eric Darden
Delores Deloatch
Carlton Doctor
Evester Edd, II
Kizuwanda Evans
Antoine Glass•
Larry Green, Jr.
Steven Hawkesworth
Cynthia Horton
Barbara Kearney
David A. Jackson
Rosalind Johnson
Patricia Johnson
Clifton Jones
Herbert Jones
Eric Layne
Evelyn Lee-Jones
Ted Maynard
David C. McBride
Evelyn McDonald
Percaline McDougald
Angela Morton
Gwendolyn Nicholls
Esther Niles
Geoffrey O'Hara
Joseph C. Rucker, Jr.
Danté Shelton
Lavern Shelton
Johnnie Shelton•
Jonas A. Shepard
Strickland Smith
Frances Snyder
Margaret Spencer
Valerie Spencer
Ian Todreas
Norris Welch•
Janie Wilkerson

BASSES

Eric D. Burton
Richard D'Abreu
Richard Evans
Lionel Porter
Tom Robitaille
Edward Shaddock
Bradley Turner
Robert Wyckoff•

•Section leaders

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, July 3, 1996, at 8

THE ESPLANADE
A SALUTE TO THE AMERICAN MUSICAL

The Star-Spangled Banner — Smith/Key
GEORGE WESLEY, JR., vocalist

Everything's Coming Up Roses, from *Gypsy* — Styne-Ramin

If They Could See Me Now, from *Sweet Charity* — Coleman/Fields
I'm a Brass Band, from *Sweet Charity* — Coleman/Fields
BEBE NEUWIRTH

Le Jazz Hot, from *Victor/Victoria* — Mancini

All That Jazz, from *Chicago* — Kander/Ebb
MS. NEUWIRTH

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh What a Beautiful Morning, from *Oklahoma*
It's a Grand Night for Singing, from *State Fair*

Someone To Watch Over Me, from *Oh, Kay!* — Gershwin
JEAN LOUISA KELLY

God Bless America — Berlin-Osser
Circle of Life, from *The Lion King* — John/Rice-Beck
THE FURMAN SINGERS
KOUMPO

INTERMISSION

Seventy-Six Trombones, from *The Music Man* — Willson-Anderson

A Couple of Song and Dance Men, from *Blue Skies* — Berlin
Trouble, from *The Music Man* — Willson
Singin' in the Rain — Brown/Freed
Never Never Land, from *Peter Pan* — Styne/Comden/Green
SANDY DUNCAN, DON CORREIA, and GUY STROMAN

Battle Hymn of the Republic — arr. Wilhousky
MR. WESLEY
THE FURMAN SINGERS

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, July 4, 1996, at 8

THE ESPLANADE
A SALUTE TO THE AMERICAN MUSICAL

The Star-Spangled Banner — Smith/Key
GEORGE WESLEY, JR., vocalist

Everything's Coming Up Roses, from *Gypsy* — Styne-Ramin

If They Could See Me Now, from *Sweet Charity* — Coleman/Fields
I'm a Brass Band, from *Sweet Charity* — Coleman/Fields
BEBE NEUWIRTH

Le Jazz Hot, from *Victor/Victoria* — Mancini

All That Jazz, from *Chicago* — Kander/Ebb
MS. NEUWIRTH

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh What a Beautiful Morning, from *Oklahoma*
It's a Grand Night for Singing, from *State Fair*

THE SYMPHONY SHOP

Visit our locations on the Esplanade and take home a souvenir of this great Boston tradition!

Choose from a wide range of items, including caps, sweatshirts, Boston Pops cassettes and compact discs, T-shirts, and coffee mugs.

All locations are open for one hour before the concerts and during intermission. On July 4th we will be open from 9am to 5pm on the Beacon Street side of the Fiedler footbridge.

A fundraising project of the Boston Symphony Association of Volunteers.
Mail order available—call (617) 638-9383.

Someone To Watch Over Me, from *Oh, Kay!* — Gershwin
JEAN LOUISA KELLY

God Bless America — Berlin-Osser
Circle of Life, from *The Lion King* — John/Rice-Beck
THE FURMAN SINGERS
KOUMPO

INTERMISSION

Seventy-Six Trombones, from *The Music Man* — Willson-Anderson

A Couple of Song and Dance Men, from *Blue Skies* — Berlin
Trouble, from *The Music Man* — Willson
Singin' in the Rain — Brown/Freed
Never Never Land, from *Peter Pan* — Styne/Comden/Green
SANDY DUNCAN, DON CORREIA, and GUY STROMAN

Battle Hymn of the Republic — arr. Wilhousky
MR. WESLEY
THE FURMAN SINGERS

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land
You're a Grand Old Flag—God Bless America
THE FURMAN SINGERS

1812 Overture — Tchaikovsky
THE FURMAN SINGERS

Pops Goes the Fourth, *including fireworks, is being telecast live from 7:30 to 10:30 p.m. on WCVB-TV, Channel 5, and the Arts & Entertainment Cable Network, and broadcast live on WCRB 102.5 FM.*

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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George Wesley, Jr.

In April this thirteen-year-old singer moved a national audience with his performance of "Wind Beneath My Wings" on the occasion of the first anniversary of the Oklahoma City bombing. George Wesley, Jr., loves to sing and made his first appearance before an audience at the age of three. Since that time he has sung at schools, churches, community meetings, and other functions. He has performed on *Star Search*, and has sung the national anthem for President George Bush and for an exhibition game between the Chicago White Sox and the Cleveland Indians. One of 23 finalists (out of 15,000 who auditioned) for the Disney Channel's *Mickey Mouse Club*, he has been profiled on several local and national television programs, and has appeared in a commercial and in a television pilot. A seventh grader in the Performing Arts program at Classen School of Advanced Studies in Oklahoma, Mr. Wesley is also a member of the Youth Choir at Quayle United Methodist Church, which he attends with his parents. All of the earnings from his singing engagements go toward his college fund.



Bebe Neuwirth

Although Bebe Neuwirth is probably best-known for her portrayal of Dr. Lilith Sternin in *Cheers* (for which she received two Emmy awards), she has also enjoyed a highly successful career in films and on Broadway. A Tony award-winner for her performance as Nickie in *Sweet Charity*, Ms. Neuwirth has also appeared as Lola in *Damn Yankees*, Sheila in *A Chorus Line*, Monique in *Little Me*, and in *Dancin'*. Her regional theater credits include the role of Velma Kelly in *Chicago* (for which she received the Los Angeles Critics Circle Award), Anita in *West Side Story*, Charity in *Sweet Charity*, Cassie in *A Chorus Line*, and the Leopard in *Just So*. She has appeared in many feature films, including *The Associate*, *Pinocchio*, *Jumanji*, *Malice*, *The Paint Job*, *Bugsy*, *Green Card*, *Pacific Heights*, and *Say Anything*. On television she has also appeared in *Wild Palms*, *Star Trek: The Next Generation*, and *Wings* (reprising her Lilith character). Bebe Neuwirth attended the Juilliard School (Dance Division), and studied acting with Suzanne Shepard and voice with Milton Lyon. She is making her Boston Pops debut.

Jean Louisa Kelly

Jean Louisa Kelly grew up in a musical family in central Massachusetts and remembers attending Boston Symphony Orchestra Youth Concerts as a child. At the age of fifteen, she landed the part of Snow White in the Broadway musical *Into the Woods*. Film audiences will remember her recent performance as Rowena in *Mr. Holland's Opus*, and will see her in the upcoming motion picture *The Fantasticks*. Ms. Kelly's television credits include *Another World*, *Breathing Lessons*, and *Harvest of Fire*. She has just completed the television movie *Stolen Women*, which will air this fall. This is her first Boston Pops appearance.



The Furman Singers

Considered one of America's best collegiate choirs, the Furman Singers is the oldest of the choral ensembles at Furman University in Greenville, South Carolina. Founded in 1946 by the late DuPre Rhame and directed since 1970 by Dr. Bingham Vick, Jr., the group has established a tradition of enthusiasm, spirit, and excellence that marks its highly praised performances. Each spring the group tours the southeastern United States and, during the past two decades, it has made regular tours of Europe, performing in such such churches and cathedrals as Notre Dame in Paris, St. Mark's Basilica in Venice, St. Stephen's in Vienna, and St. Martin-in-the-Fields in London. Following this performance with the Boston Pops Esplanade Orchestra, the Furman Singers will depart on a two-week tour of Italy. In 1974 the group was selected to participate in a three-week visit to Romania under the auspices of Ambassadors for Friendship. During the summer of 1990, before the break-up of the Soviet Union, the Singers visited Moscow and Leningrad in Russia; Tallinn, Estonia; and Helsinki, Finland. In Moscow they became the first choral group in nearly a century to sing inside the Kremlin's Cathedral of the Dormition. Twice during the past decade the group was selected by audition to perform for the national convention of the American Choral Directors Association. The Singers also perform concerts on campus throughout the academic year, some of which have been aired over public television and radio. In addition to their concert tours, the Singers are featured yearly in two major works with orchestra. In recent years, these have included Handel's *Messiah*, Mozart's *Requiem*, Honegger's *King David*, Bach's Mass in B Minor, Vaughan Williams' *Hodie*, Brahms's *A German Requiem*, and Orff's *Carmina burana*. In his twenty-sixth year as director of the Furman Singers, Bingham Vick, Jr., also serves as the university's Coordinator of Choral Ensembles and music director for the Greenville Chorale and Westminster Presbyterian Church. He is past state president of the National Association of Teachers of Singing and Southern Division President of the American Choral Directors Association. In 1984 he received Furman's Meritorious Teaching Award.

Koumpo

The group Koumpo, led by Senegalese drummer-singer-dancer Ibrahima, performs West African traditional drumming, dancing, and singing. Dressed in beautifully colored costumes, the members of Koumpo play intricate polyrhythms on talking drums and perform the dazzling leaps and twirls of their native dance. They have performed at Disney's EPCOT and the Louisiana World Exposition. Master Ibrahima Camara of Dakar, Senegal West Africa, has roots in the Malinke and Serrer tribes. He has been musical director, lead drummer, and dancer in Les Ballets Africains de Diabel Gueye and also lead drummer of the Ballet Art Dramatique Nationale of Senegal. He has toured throughout the United States with Koumpo and performed with Stevie Wonder on "The Secret Life of Plants."



Sandy Duncan, Don Correia, and Guy Stroman

Born and raised in Texas, **Sandy Duncan** made her theatrical debut in a summer production of *The King and I* in Dallas at the age of twelve. After a year of college, she moved to New York to pursue an entertainment career. There she appeared as Louise in Agnes De Mille's production of *Carousel*, followed by *The Music Man*, *Finian's Rainbow,* and *Life with Father.* Off-Broadway she appeared in *Ceremony of Innocence,* which earned her the Theatre World Award. Her big break came with the Broadway musical *Canterbury Tales*, for which she received her first Tony Award nomination in 1969 as Best Supporting Actress in a musical. Her second Tony Award nomination was for her starring role in the 1971 production of *The Boyfriend*, for which she received the New York Drama Desk Award and the Outer Critics Circle Award. Ms. Duncan earned Emmy nominations for her own comedy series, *Funny Face*, and for the mini-series *Roots.* She made her Los Angeles stage debut in the Mark Taper Forum production of *Vanities*, for which she received an L. A. Drama Critics nomination. She has had two television specials of her own, *Sandy in Disneyland* and *The Sandy Duncan Special.* She also starred as Pinocchio with Danny Kaye and as the very first guest on *The Muppet Show.* In 1980 Ms. Duncan returned to Broadway in the title role of *Peter Pan*, for which she earned her third Tony nomination. She went on to star at New York's Radio City Music Hall in *5, 6 ,7, 8, ... Dance!* with her husband, Don Correia. The Correias then starred in Tommy Tune's Tony Award-winning musical *My One and Only.* Ms. Duncan made a return to television in *The Hogan Family*, and has also starred in the television movie *My Boyfriend's Back*, *Miracle on I-880*, and an episode of *Law and Order.* She has lent her voice to animated characters in the original *My Little Pony*, *The Fox and the Hound*, *Rock-a-Doodle*, and *Swan Lake.* On home video, she appeared in the successful children's series *Barney and the Backyard Gang* and her own exercise video entitled *The 5-Minute Workout.* She has co-starred in the stage play *Love Letters* with Perry King and Peter Fonda and in the musical *I Do! I Do!* with James Naughton at Dallas Summer Musicals. Sandy Duncan continues her

commitment to AIDS and children's issues and is also known as commercial spokesperson for Nabisco Wheat Thins and the Sylvan Learning Center.

Don Correia (on right) began his professional performing career at age sixteen, as the lead dancer on the Miss America Beauty Pageant. After college he moved to Las Vegas to appear in an acrobatic act at the Follies Bergere in the Tropicana Hotel. He subsequently moved to Los Angeles, and immediately began appearing in many television specials, including *The Irving Berlin Special* and the Emmy-winning *A Tribute to Richard Rodgers*, occasionally dancing with his future wife, Sandy Duncan. His other television credits include *The Equalizer*, *Murder She Wrote*, and *Baryshnikov on Broadway* as well as appearances on the Johnny Carson, Merv Griffin, and Mike Douglas shows. In night clubs he has worked with such stars as Ann-Margret, Shirley MacLaine, and Goldie Hawn. In 1980 Don Correia and Sandy Duncan moved to New York to pursue Broadway careers. There Mr. Correia appeared in *Singin' in the Rain* (earning a Tony nomination for his performance), *My One and Only*, and *5, 6 ,7, 8, ...Dance!* at Radio City Music Hall; he has had featured roles in *A Chorus Line*, *Sophisticated Ladies, Perfectly Frank*, and *Little Me*, which won him the Astaire Award, given each year to the best dancer on Broadway. On tour he has appeared in *Oklahoma!*, *Gypsy*, *You're a Good Man, Charlie Brown*, *Little Me*, and *Funny Girl.* His movie credits include *Annie* and *My Stepmother Is an Alien.*

Guy Stroman (on left) originated the role of Frankie in *Forever Plaid* in New York, London's West End, and in Los Angeles, where he won Best Acting awards from both the L.A. Drama Critics Circle and Drama League. He has gone on to direct and choreograph several successful productions of *Forever Plaid* around the country. On Broadway, Mr. Stroman has been featured as Moodler in *Peter Pan* with Sandy Duncan and as Rooster Hannigan in *Annie*. In New York and around the country he has starred in the title role of *Barnum*, as Harold Hill in *The Music Man*, Elliot Garfield in *The Good-Bye Girl*, Seymour in *Little Shop of Horrors*, Starbuck in *110 in the Shade*, and half the casts of both *Greater Tuna* and *The Mystery of Irma Vep*. In *The Apple Tree* he played the snake opposite the Adam and Eve of Don Correia and Sandy Duncan. Having made debuts at both Carnegie and Avery Fisher Halls, Guy Stroman has also appeared on such recordings as *Unsung Sondheim*, *Girl Crazy*, *The Busby Berkeley Album*, the original cast album of *Forever Plaid*, and *Aladdin and the Forty Thieves.* He is also developing projects with Sandy Duncan for their production company, Chinaberry Productions.

Circle of Life
from Disney's Suite from *The Lion King*
Words by: Tim Rice/Music by: Elton John
Score by Hans Zimmer
Arranged and orchestrated by Crofton Beck
© 1994 Wonderland Music Company, Inc. (BMI)

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, July 5, 1996, at 8

THE ESPLANADE
HARRY ELLIS DICKSON conducting
THE ARTHUR FIEDLER CONCERT

The Star-Spangled Banner — Smith/Key

Prelude to Act III of *Lohengrin* — Wagner

Suite from *The Water Music* — Handel-Harty
Allegro—Air—Allegro deciso

Second movement (Andante con moto) from Symphony No. 5 in C Minor, Opus 67 — Beethoven

Hungarian Dances Nos. 5 & 6 — Brahms

INTERMISSION

Hey, Look Me Over, from *Wildcat* — Coleman-Hayman

Three Leroy Anderson Favorites

Fiddle Faddle
Trumpeter's Lullaby
Bugler's Holiday

Richard Rodgers Waltzes — arr. Anderson
Lover, from *Love Me Tonight*
Falling in Love with Love, from *The Boys from Syracuse*
Oh What a Beautiful Morning, from *Oklahoma*
It's a Grand Night for Singing, from *State Fair*

All Aboard (A Sentimental Journey) — arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—Casey Jones—
Tuxedo Junction—Alabamy Bound—Night Train—Take the 'A' Train—
On the Atchinson, Topeka and the Santa Fe—Wabash Cannon Ball—
Orange Blossom Special

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, July 6, 1996, at 8



THE ESPLANADE

The Star-Spangled Banner	Smith/Key
The Olympic Spirit	Willliams
Variations on "America"	Ives-Schuman
Excerpts from *Stars and Stripes* (after John Philip Sousa) First Campaign—Fourth Campaign— Finale: The Stars and Stripes Forever	Kay

INTERMISSION

Overture to a Pops Concert	Mancini

Presenting
DEBORAH HENSON-CONANT

The Danger Zone	Henson-Conant
Dance With Me	Henson-Conant
Over the Rainbow	Arlen-Henson-Conant
Baroque Flamenco	Henson-Conant

A Tribute to Glenn Miller

In the Mood	Garland-Osser
Runnin' Wild	Grey/Wood/Gibbs-Nestico
Long Live the King! A Tribute to Elvis Jailhouse Rock—Love Me Tender— Can't Help Falling in Love—Hound Dog	arr. Hollenbeck

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Baldwin Piano

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Deborah Henson-Conant

Deborah Henson-Conant began improvising on the piano at the age of three; she tried several other instruments at an early age, finally settling on the harp in college. She performed with symphony orchestras and played in restaurants in the San Francisco Bay area, then in New York and Boston. While in Boston, she switched to performing jazz and eventually formed The Jazz Harp Trio with a bass player and drummer. The trio was successful, performing regularly in the Boston area and receiving nominations in the Boston Music Awards for Outstanding Instrumentalist and Outstanding Jazz Act. As a result of a national television appearance with Charlie Rose, Deborah Henson-Conant received a contract with GRP Records and released three albums—*On the Rise*, *Caught in the Act*, and *Talking Hands*. Now widely considered the world's premier jazz harpist, she tours extensively in Europe and has appeared there on BBC Television, BBC Radio 4, HTV Television (U.K.), ZDF (Germany), World Monitor, and Voice of America. In this country she has appeared on CBS News *Nightwatch*, CNN Entertainment News, NPR Weekend Edition, the *Joan Rivers Show*, and "Jazz Central" and "Sound and Style," both on the Black Entertainment Network. Ms. Henson-Conant has been a featured performer at many festivals worldwide, including the jazz festivals of Montreal, Pori (Finland), Amsterdam, and Dresden, the World Harp Festival in Cardiff, Wales, and Rencontres Internationales de Harp Celtique in Dinan, France. She has presented workshops and lectures at the Eastman School of Music, Meredith Corporation, the World Harp Congress, and Nicholls State University. The recipient of many awards, Ms. Henson-Conant has also received a Jazz Study Grant from the NEA. Among her projects as a composer or playwright are *Jazz Suite*, premiered with members of the Scottish National Chamber Orchestra; *Stress Analysis of a Strapless Evening Gown*, for jazz harp and string quartet; *An Evening at the Breakfast Table*, a one-act play based on the life and works of Oliver Wendell Holmes; *The Golden Cage*, a one-act comic operetta; and *Ground Zero*, a full-length musical. Her most recent recordings, for Laika Records, include *Naked Music* and *Just for You*, a live recording of her 1994 tour, with Wolfgang Diekmann (bass) and Davey Tulloch (percussion). Since making her Boston Pops debut in 1995, she has performed with the Pittsburgh Symphony Pops and the Ohio Chamber Orchestra and was profiled on both *CBS Sunday Morning* and NPR's "Weekend Edition."

Ms. Henson-Conant thanks Lyon & Healy, the world's leading harp maker since 1889, for the generous use of the Lyon & Healy Electric Harp heard in tonight's performance. She would also like to thank the following people for their help in preparing her program: Stephanie Maillet Zand, Ray Tarantola, Jeanne Snodgrass, Stephen Powell, Bernard & Billie Marcus, and Burt & Harriet Henson.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, July 7, 1996, at 8



THE ESPLANADE

The Star-Spangled Banner	Smith/Key
Overture to *Russlan and Ludmilla*	Glinka
Introduction and Spanish Dance, from *La Vida Breve*	Falla
Dance of the Hours, from *La Gioconda*	Ponchielli
Suite from *Sweeney Todd*	Sondheim-Sebesky

INTERMISSION

There's No Business Like Show Business, from *Annie Get Your Gun*	Berlin-Stevens
Three Dance Episodes, from *On the Town*	Bernstein
The Great Lover—Lonely Town: Pas de Deux—Times Square: 1944	
Finale from *Victor/Victoria*	Mancini
Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me—Tonight Quintet—Comedy Tonight—Small World—Rose's Turn—Sunrise, Sunset—I'm Flying	

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Daniel Banner
Tison Street
Kristina Nilsson
Lisa Crockett
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Jennifer Elowitch

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Harris Shilakowsky
Kay Knudsen
Dorothy Han
Julie Leven
Stacey Alden
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
Barbara Wright

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
John Salkowski
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Donald Sanders
Lawrence Isaacson
Darren Acosta
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Sarah Schuster Ericsson

Piano
Bob Winter

Librarians
Marshall Burlingame
Sandra Pearson
William Shisler

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Cleveland Morrison